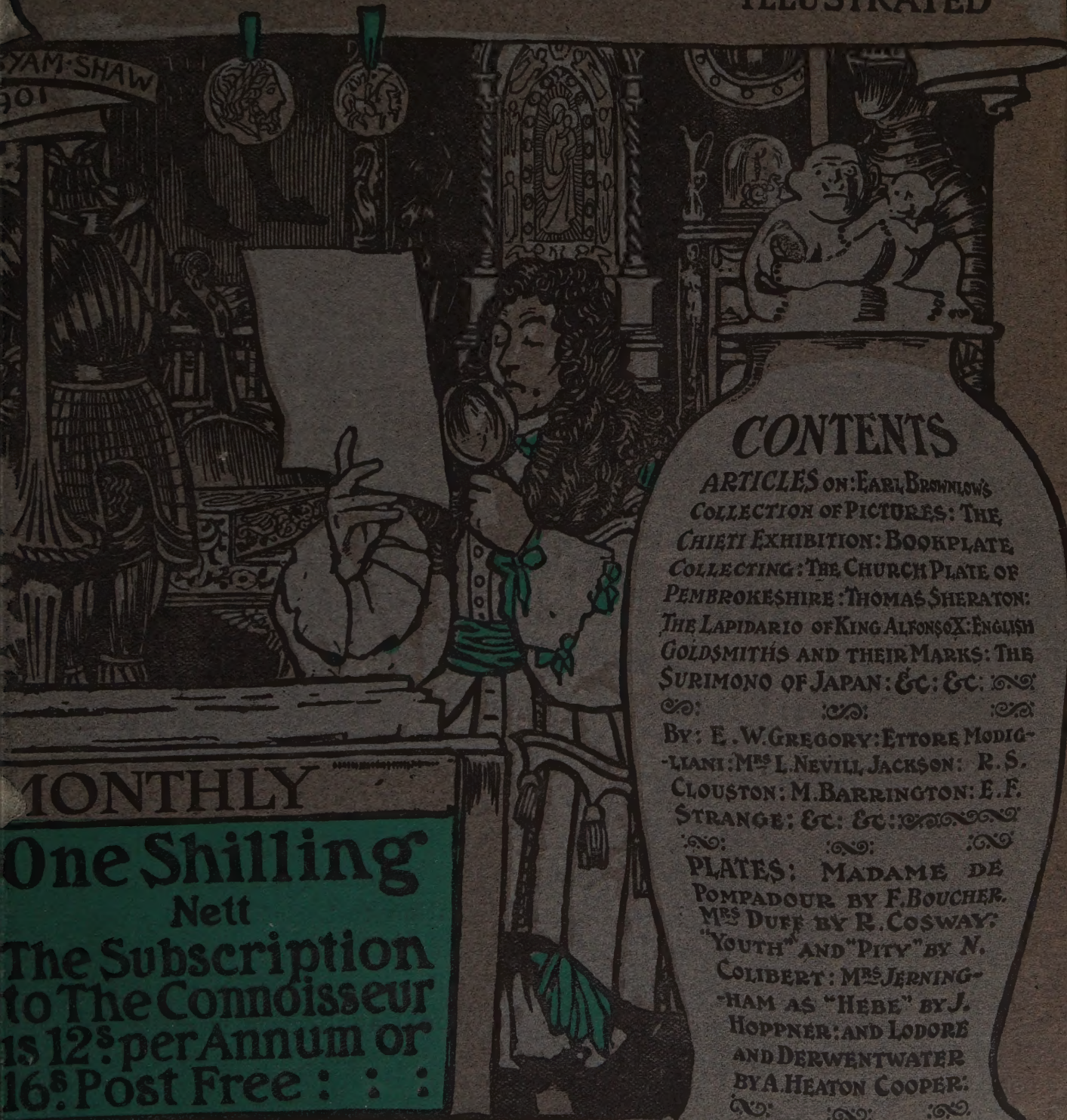


THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



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ARTICLES ON: EARL BROWNLOW'S
COLLECTION OF PICTURES: THE
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THE LAPIDARIO OF KING ALFONSO: ENGLISH
GOLDSMITHS AND THEIR MARKS: THE
SURIMONO OF JAPAN: &c. &c.

BY: E. W. GREGORY: ETTORE MODIG-
LIANI: MRS L. NEVILL JACKSON: R. S.
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PLATES: MADAME DE
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COLIBERT: MRS JERNING-
HAM AS "HEBE" BY J.
HOPPNER: AND LODORE
AND DERWENTWATER
BY A. HEATON COOPER.

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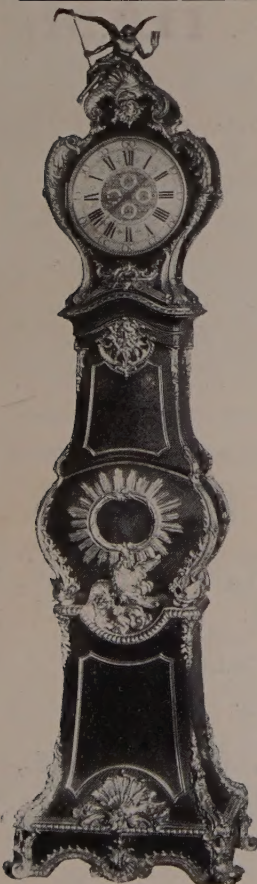
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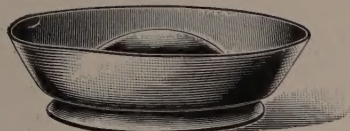
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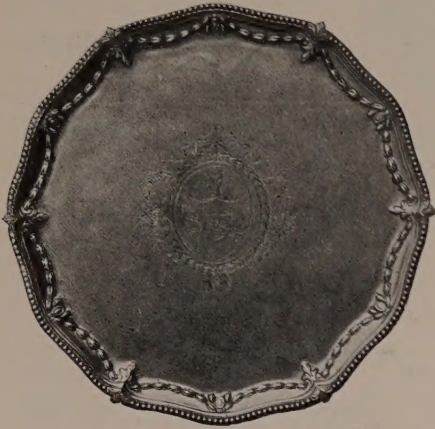
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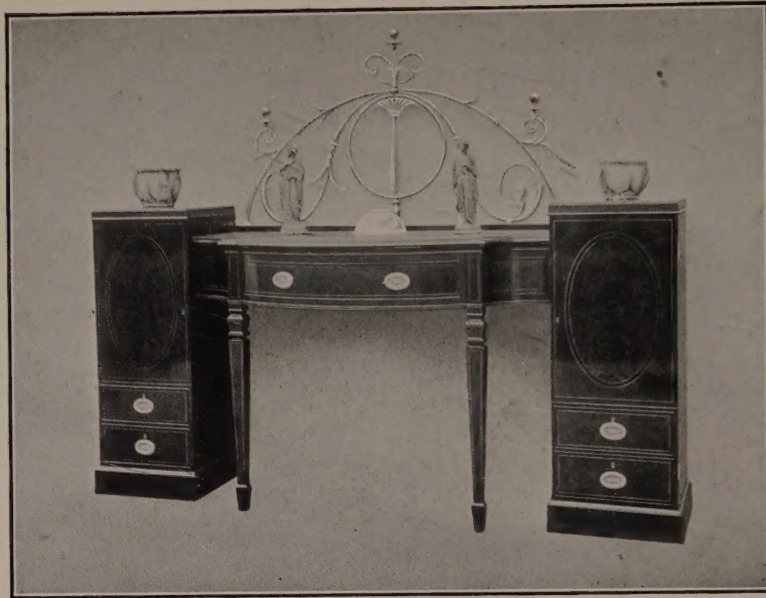
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THE CONNOISSEUR REGISTER—continued from page 2

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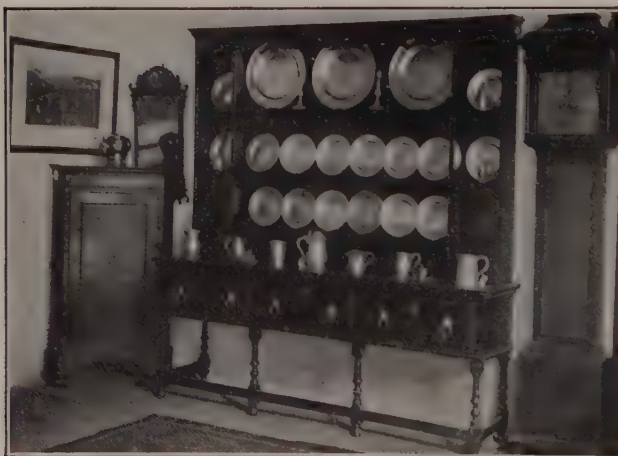
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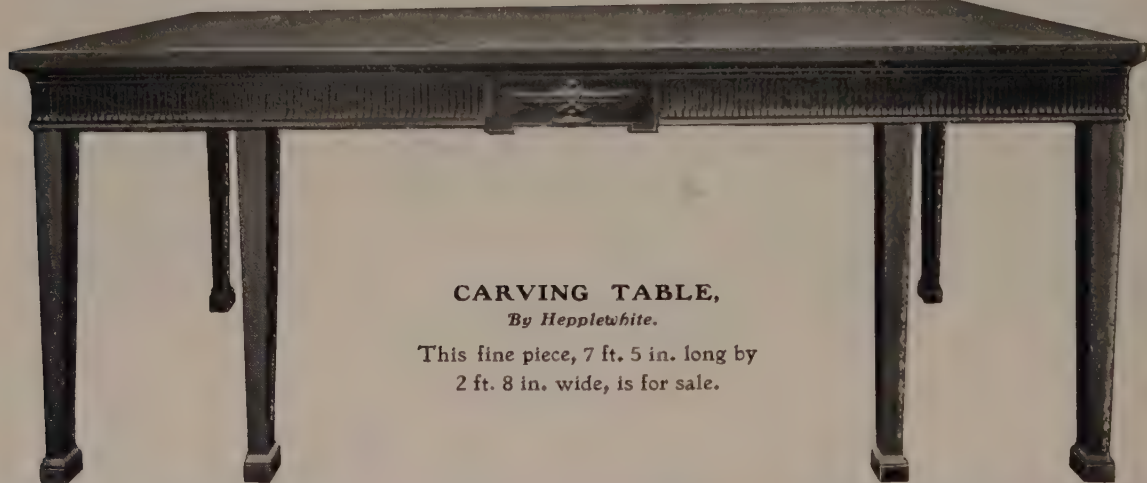
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All readers of "The Connoisseur" sending in the six Coupons appearing in the November, December, 1905, January, February, March, and April, 1906, numbers will receive this beautiful Plate in Colour, after Sir Joshua Reynolds, P.R.A.

Coupon No. 3, and all further coupons, will be found inserted separately in each magazine, but can be easily taken out without the page being cut or injured. The Editor has decided to do this in future as readers prefer not to cut up any of the pages of the magazine.



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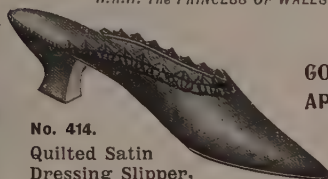
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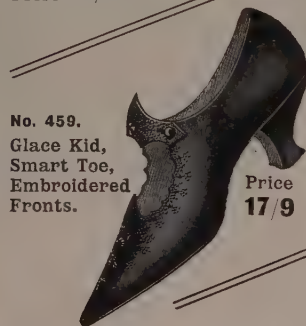
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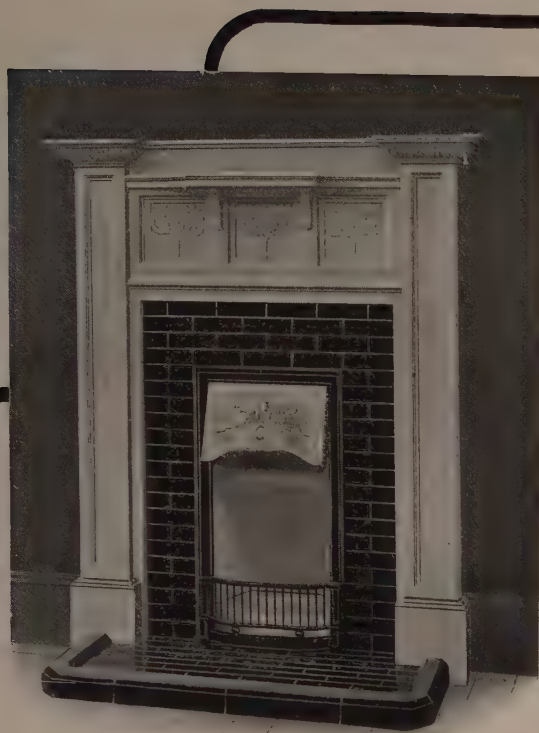
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In order to facilitate reference the answers in the Magazine are prefixed by the number of the Coupon and headline indicating the subject.
Owing to the great demands upon our space it is impossible to guarantee a reply in the ensuing issue to any applicant, but every effort will
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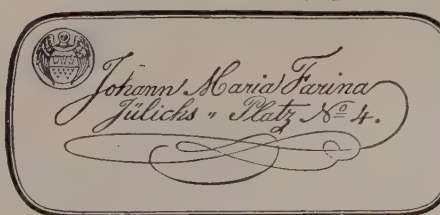
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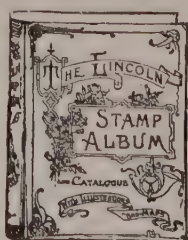
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MANY books have been written about the nursery-maid who became the wife of an Ambassador, and the confidante of a Queen, the woman whom Romney painted and Nelson admired. But not yet has justice been done either to the character or to the romantic career of Emma, Lady Hamilton.

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But apart from the weak side of her character, the romantic and extraordinary career of the fair Emma deserves no little admiration; for, in its way, the fact that a girl who had been a poor serving-maid in London, who had no advantages of education, should become the wife of a distinguished Ambassador, the adviser and the most powerful friend of a King and Queen, that she should rule over a brilliant salon, a queen herself in society, holding her high position with dignity, graciousness, and consummate tact, is as remarkable as the rise of a Corsican Lieutenant to be Emperor of the French.

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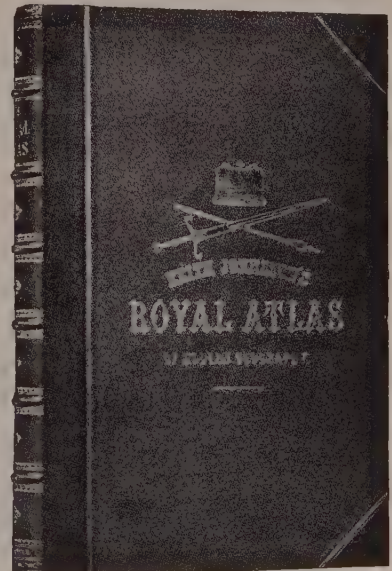
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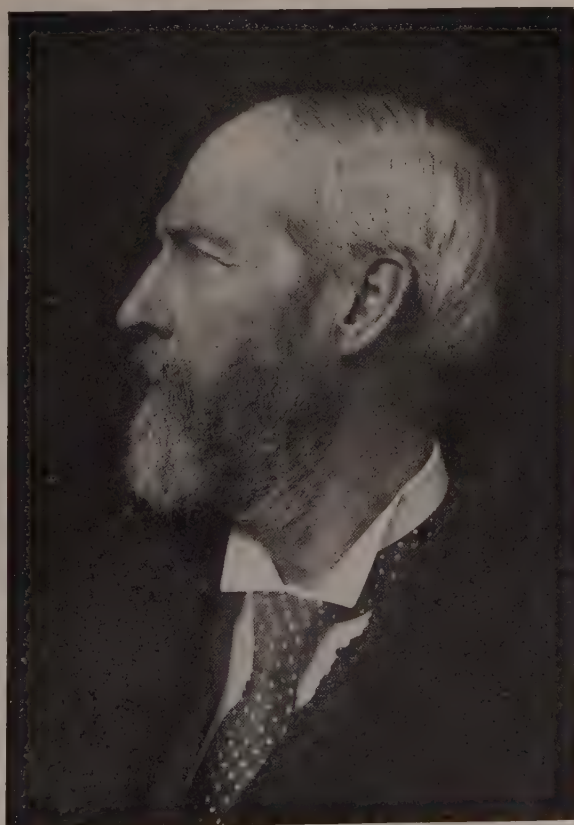


By Edward W. Gregory

ALTHOUGH the tastes of those who visit historic houses and art collections widely differ according to temperament and culture, it is frequently easy to point out from amongst such treasures some one work of art in which every visitor acknowledges the deepest interest. The beautiful picture by Lionardo da Vinci, in the possession of Earl Brownlow, is certainly in this category. Apart from its obvious artistic merits, which can hardly be over-estimated, the history of the portrait of Mona Lisa does much to arouse attention. It formerly belonged to Sir Joshua Reynolds, and was purchased at his sale by Sir Abraham Hume, great-grandfather of the present owner. Two other portraits of Mona Lisa—otherwise described as Gioconda—are in existence, one being in the Louvre, and the other at Madrid. Sir Joshua

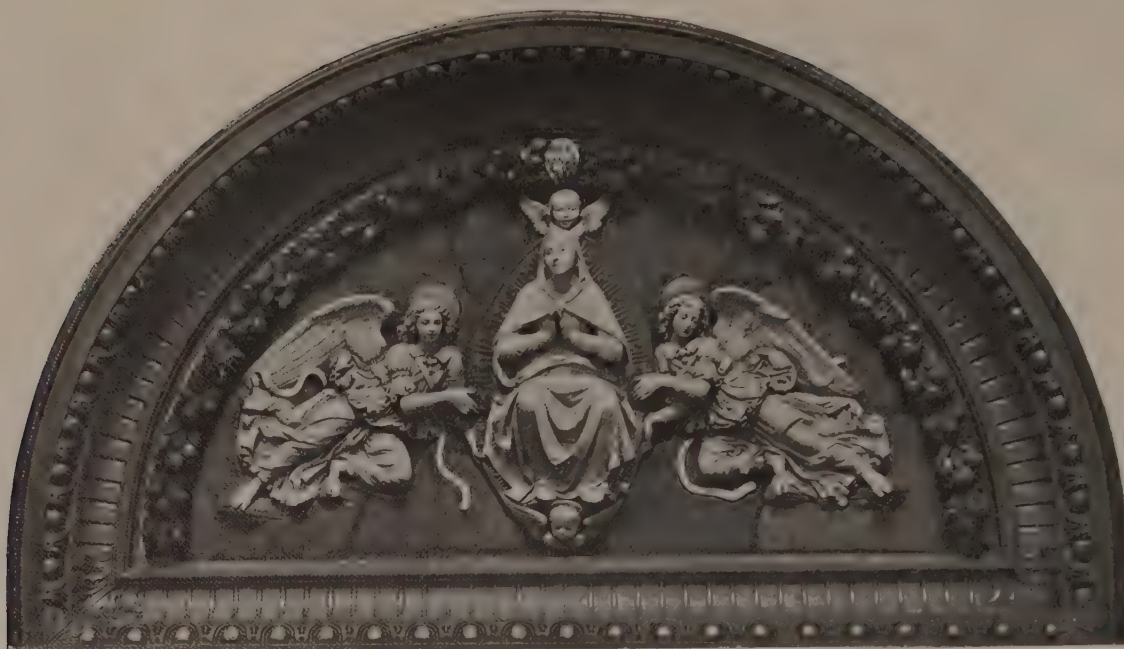
held the opinion that the French Gioconda was not genuine, and many others to whom the three works are familiar share his view. There is a suavity of draughtsmanship, a softness, almost amounting to effeminacy of treatment in the Paris picture which is foreign to Lionardo's best work.

Vasari says that the artist was four years completing this lady's portrait, and that in order to amuse his sitter he had to employ someone to play to her, so that the melancholy look which frequently comes from long continued inaction should not appear. The same writer says that the portrait in his time was possessed by Francis the First, who gave 5,000 scudi for it. Though the tints of the face in the Ashridge picture are of course lowered by time, nothing can exceed the striking resemblance to life and force of character it displays.



EARL BROWNLOW

PHOTO, HISTED



LUNETTE

BY LUCA DELLA ROBBIA

GLAZED TERRA-COTTA

Like Raphael, Lionardo used printer's black in his shadows, which have thus become somewhat dark in tone.

The portrait of a lady in the character of St. Catherine, by Titian, also came from Sir Abraham Hume's collection; but was originally obtained from the Cornaro family in Venice. The figure is in a standing position with a crown on her head. Her left hand rests on a broken wheel, and a palm branch is in her right. In the fine landscape background are a unicorn couchant and a dog, both indicated with great spirit. The colouring of the flesh and drapery is in Titian's richest manner, and the hands are singularly beautiful. It is unfortunate that parts of the sky of this fine work should have suffered slight damage, but the rest of the picture is in excellent condition.

In the *Holy Family*, by Luini, in position over the dining room mantel, are to be found those noble devotional qualities for which this great purist painter was celebrated. The picture was originally a banner, and in its use as such suffered some damage in the upper part. This has, however, been restored, and the painting as it stands, with its rather thin and delicate technique, is a beautiful example of the work of the great Milanese.

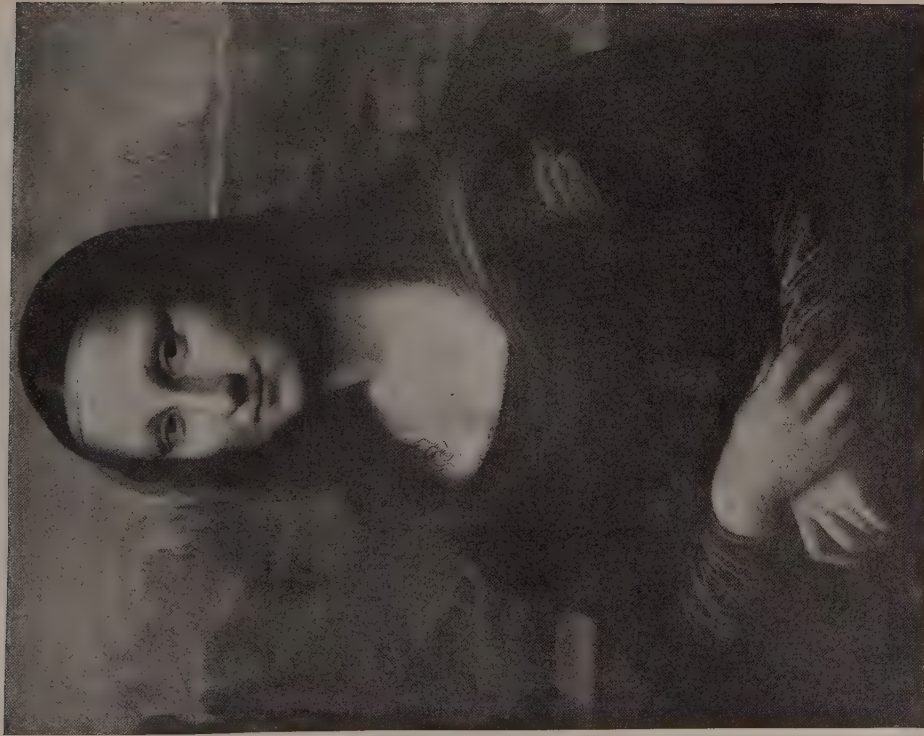
A study by Tintoretto, representing *Christ curing the Paralytic*, affords interesting insight into the methods of a painter who is said by some authorities to have attempted the difficult task of blending the drawing of Michael Angelo with

the colouring of Titian. This picture was the preliminary sketch for the well-known work in the Church of San Rocco, in Venice.

The influence of Raphael's great genius may be remarked in *The Virgin and Child*, by Fra Bartolommeo di San Marco. The colouring in this fine picture is extremely beautiful, and the technique broad and decisive. As in many of Raphael's pictures, notably the *St. Cecilia* and *The Transfiguration*, the outline can be distinctly traced in this work by Fra Bartolommeo.

Ashridge is specially rich in examples of these great masters of the Italian Renaissance. Some of them have frequently been lent to various galleries for exhibition; but the exquisite panel picture by Lo Spagna—Giovanni di Pietro—is practically unknown to the general public. The *Holy Family*, by Cima da Conegliano, a brilliantly coloured composition from the brush of a painter who was much influenced by Giovanni Bellini, will also be of interest to many readers.

Turning to an entirely different school, the *Study of a Horse*, by Vandyck, is a vigorously-painted sketch of the animal given to the painter by Rubens on his departure for Italy; and the *Feast of the Cranes*, by Snyders, is a magnificent example of a painter's work but little known in England. There are, it is true, a few Snyders in Edinburgh, and one at Hampton Court, but for the most part the works of this Flemish painter of animals and still life are to be found in Continental galleries.



MONA LISA

BY LIONARDO DA VINCI



VIRGIN AND CHILD

BY FRA BARTOLOMMEO



HOLY FAMILY

BY CIMA DA CONEGLIANO



SKETCH OF TWO CAPTIVES

BY RUBENS

Earl Brownlow's Collection of Pictures

Rubens is represented at Ashridge by the *Death of Hippolytus*, and the sketch shewn here of the two bound captives. A painting of the school of that delightful delineator of jolly burgomasters, Frans Hals, hangs in the morning room, in company with other almost equally interesting works. The small panel by Rembrandt—*Isaac and Esau*—in the same room, is a subject picture executed in the forceful manner so characteristic of the master. A sunny, atmospheric effect by Cuyp finds position in the drawing room. This is a view of Dort, with a large number of schuys and yachts lying by the quay, their sails hoisted in the still air.

A great rarity is the bit of Greek wall painting in tempera from the house of Nero in Rome. It was found during excavations made there in the time

of Pius IX., and is in remarkably fine condition. Lord Brownlow is also the possessor of a varied and handsome collection of porcelain, many of the pieces being mounted on brass supports of the period of Louis XIV. In the conservatory is a cast bronze vase, historically interesting from the fact of its having been made for Napoleon Buonaparte. It is handsome in design, and the casting is of a high degree of merit. The lamp suspended from the ceiling of the dining room is an exact copy of the one in Pisa Cathedral, which is supposed to have suggested to Galileo the theory of the pendulum.

Over the chimney-piece in the hall is a lunette, in enamelled earthenware, by Luca della Robbia. The groundwork is blue, against which the figures appear in white in high relief.



A SAINT

BY LO SPAGNA

The Exhibition of Abruzzese Art at Chieti

By Ettore Modigliani

MANY pages of this periodical would be required for a complete account, illustrated by the most important and characteristic objects, of this most interesting exhibition, which, together with that of Italo-Byzantine art at Grotto ferrata and that of the art of the Marshes at Macerata, has re-awakened the attention of all students, collectors and lovers of ancient Italian art. But, since space in the pages of THE CONNOISSEUR is too valuable, I have to confine myself to some summary remarks to give at least some idea of the importance of this exhibition which, bringing to the light so many characteristic examples of the ancient Abruzzese arts and crafts which had been little known to the student, has raised the veil which covered one of the aspects of the multiform Italian soul, and has rendered a real service to the study of art.

Only a few works of Abruzzese sculpture and painting were available for the exhibition. Among the former is the beautiful statue of St. Sebastian, dated 1478, the work of Silvestro di Giacomo da Sulmona; and among the latter two pictures: one, the *Marriage of St. Catherine*, with the signature, *Matheus pictor de Campl [o]*, a hitherto entirely unknown Abruzzese painter; the other a fifteenth century *Madonna and Child*, with the signature of Nicola da Guardiagrele. This Nicola is probably the famous Abruzzese goldsmith, who lived at the beginning of the fifteenth century, and many of whose

goldsmith's works can be admired at the Chieti show. This picture—the only one which bears the master's name—thus affords evidence that he also achieved distinction as a painter.

The shortcomings of the paintings and sculptures are made up for by the other sections, and above all by the goldsmiths' work. From the smallest villages, from the most humble market-places near Sulmona, Aquila, Teramo and Chieti, from churches and convents, from municipal and private collections, have been sent processional crosses and monstrances, reliquaries and pastoral staves, chalices and patens in such numbers and such diverse styles, that it is safe to say a similar collection can never again be brought together. Here we have seen the strange "Crosses of the

Dead" of the Sulmona School, which are not worked with the graving-tool, but sunk with the die; the beautiful silver crosses of the sixteenth century, richly wrought and bordered in brass, which have been sent from the province of Aquila; the silver arms of S. Flaviano di Giulianova, dated 1394, by Bartolomeo da Teramo; the wonderful pastoral staff of Atri, probably French work of the fifteenth century; the cross of Collar-mele, with the Orsini arms, and another signed *Amicus Antoni notarii Amici de Sulmone* (fifteenth century). But above all we have admired the splendour of the works of Nicola di Andrea da Guardiagrele, that is to say, the silver crosses of



CHASED SILVER CROSS, BY NICOLA DA GUARDIAGRELE
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The Exhibition of Abruzzese Art

Lanciano (1422), of Guardiagrele (1431), of Aquila (1434), and of Monticchio (1436); and the silver monstrances of Francavilla (1413) and of Atessa (1418), all decorated with exquisite translucent enamel and bearing the signature of the famous goldsmith, who was a follower of Ghiberti, but whose work nevertheless bears the imprint of a strong individuality and reflects the artistic

objects, from the examples of the oldest Faenza type of the end of the fifteenth century to the first specimens of real Abruzzese work of the seventeenth century; from the works of the phalanx of the great majolica workers of the seventeenth and eighteenth centuries, the Grue, Gentili, the Cappelletti, etc., to those of Fuina, with whose name, in the last years of the eighteenth century, the glorious life of Abruzzese majolica comes to an end. The greatest triumphs are achieved by the productions of Castelli, a little village at the foot of the Gran Sasso d'Italia, which can boast of the oldest, the most active and most perfect majolica works. But notable examples are also shown by the old factories of Bussi, Torre de' Passeri, and Palena. Abruzzese majolica ware, having been imported into Naples, infused life, so to speak, into Neapolitan ceramics, and was in its turn influenced by the latter. The Neapolitan specimens are therefore of peculiar interest, as showing this reciprocal influence.

Passing reference must be made to the coins and seals, keys and ironwork, wood-inlay and costumes. Among the latter is a most beautiful lady's dress, from the Albanese colony in Villabaddessa. A few words also must be said of the carpet and lace section, which is beyond doubt the most characteristic of the entire exhibition, and has proved of especial interest to the feminine visitors. Just as Castelli was the cradle of Abruzzese majolica, so Pescocostanzo, a very small village nestling against the mountains near Sulmona, is the place where the carpet and lace industries flourished most, and are still flourishing. At the exhibition are some beautiful examples of seventeenth and eighteenth century work. Only one sixteenth century carpet is

ENAMELLED SILVER MONSTRANCE
BY NICOLA DA GUARDIAGRELE
SIGNED AND DATED MCCCCXIII.
S. FRANCO, FRANCAVILLA

traditions of his own district. It is not too much to say that his intensity of dramatic feeling, and the solemn grandeur of line of some of his figures seems to predict already the terrible spirit of Michael Angelo.

The majolica section is equally important as regards copiousness and beauty of the examples shown. There are five rooms filled with plates, albarelli, ink-stands, jardinières, and kindred



JARDINIÈRE BY GESUALDO FUINA EIGHTEENTH CENTURY MAJOLICA



SEVENTEENTH CENTURY MAJOLICA PLATES BY CARLO ANTONIO GRUE



SILK AND WOOL EMBROIDERIES, PESCOSTANZO
SEVENTEENTH AND EIGHTEENTH CENTURIES



WOOLLEN CARPET, REPRESENTING THE SIEGE OF TROY
PESCOCOSTANZO, SIXTEENTH CENTURY



TUCKED SURPLICE, WITH BORDER AND CUFFS OF PILLOW LACE
AQUILA, EIGHTEENTH CENTURY



TABLE CLOTH WITH RETICILLA BORDER, AQUILA, SEVENTEENTH CENTURY

shown, a very curious woollen fabric, with a representation of the siege of Troy executed in a kind of embroidery in coloured materials. All the other carpets are decorated with motifs, which often recall those of Byzantine and Arabic art, which is hardly surprising, if one remembers that the coasts of this country were in constant communication with those of the East.

There are innumerable specimens of lace, especially of needle point, among which we notice some exceedingly clever and original combinations, especially some very fine reticilla borders, in which the linen ground of the design is removed and the parts are held together by a network of thread. The opposite method is followed in some other original needlework shown here, worked in coloured silk and wool, the design being given by the colour of the ground, whilst the needlework is used for all the parts which do not belong to the design. Beside the needle point laces, *punto a reticilla*, *punto rialtato*, *punto di Milano*, *punto in aria*, etc., we must not forget the pillow lace, in the making of which Aquila fights for supremacy with modest little Pescocostanzo, and of this lace we are able to reproduce a wonderful piece, in imitation of the old examples, made for the Queen widow, for whom over 2,000 bobbins are busy at work. Thus, in the Abruzzi district the arts of embroidery

and lace-making are to-day assiduously cultivated, together with the art of majolica. To-day, as in the past, whilst the men are attending to the hard labour of the field, the mothers and sisters, tottering old women and girls scarcely more than children, are busy with the gentle work of the needle and bobbin. From these humble cottages, and wrought by expert fingers, issue miracles of fine work and good taste, which help to adorn the ball dress of the Society lady as well as the coarse linen chemise of the Abruzzi peasant bride. And the poor women of the Abruzzi continue to transmit uninterruptedly, in accordance with tradition, from mother to daughter, those forms, motifs and systems and their good taste, just as language, instincts, sentiments, energy and the diseases of the blood are transmitted.



PILLOW LACE EXECUTED AT AQUILA FOR QUEEN MARGHERITA



MRS. DUFF

By Richard Cosway, R.A.

THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX TILDEN FOUNDATION

Prints

The Collecting of Bookplates

By Mrs. L. Nevill Jackson

For the collector of bookplates or *ex libris* there are many fascinating possibilities. The time has passed when a cabful of old book covers could be obtained for half-a-crown—many of the specimens in one of the finest private collections having been obtained on such terms—but prizes are still to be had cheaply, and an ardent collector may come across a treasure unexpectedly. We have seen a good dated specimen of the Chippendale style pasted at the bottom of an old cracked terra cotta figure, the stout parchment having been used as mending; again, on securing a worthless *ex libris* in an old book one is sometimes delighted to find a good specimen beneath, the second owner of the book having pasted his nameplate over that of his predecessor.

The *raison d'être* of the bookplate is to proclaim the ownership of the book in which it is pasted—*ex bibliotheca*, *e. bibliotheca*, *e.* or *ex libris*—together with the name of the individual or corporation to whom the library belongs, are some of the forms most generally used. A quaint motto against theft by borrowers or allusion to the taste or habits of the owner is occasionally to

be met with; such an example adds much to the interest of a collection. On a seventeenth century plate with the arms of Hedio appear Latin verses.

Bookplates came into being when the emblazoning of the arms on the outside of each book for each individual was found too costly a method for the increased number of people who wished to possess books in the early days of printing. It is for this reason that the heraldic *ex libris* is the earliest of all forms, written or printed words being then less easily read than heraldic signs, which were understood by everyone. Now the reverse being the case, and a man's rank, pedigree, and quaint allusions to family history may lie blazoned before us unnoticed, while we read his name only and pass on ignorant of his story.

Before indicating briefly the special characteristics of style and decoration belonging to each period, we would give some general hints; for a bookplate of whatever date may be valuable for different reasons:—

1. The value of a bookplate which is dated is treble that of an undated specimen. There



The bookplate of Hector Pomer, dated 1525, said to have been designed by Albrecht Dürer, the initials being those of the engraver who cut it on wood. The figure represented is that of St. Laurence; the gridiron, instrument of his martyrdom, is in his hand. This is the earliest known signed and dated bookplate.



The military bookplate of Sir Charles Fredericks, Master of Ordnance of his time. It is dated 1752.

are very few old dated *ex libris*, scarcely any engraved in England before the Restoration of Charles II.

2. Artistic merit in its design, regardless of date, may make a bookplate valuable. Some of the modern *ex libris* by such men as G. W. Eve, John Leighton, and Hadlow are most desirable from this point of view.

3. Skill in the production, whether woodcut, steel engraving, etching, or lithograph, gives a certain value. Mr. Vinycomb, in his interesting monograph on this branch of the subject, reminds us that the production of *ex libris* is but a side branch of the art by which pictorial and decorative illustrations of every kind are executed.

4. Ingenuity in design or wording are attractive. Under this heading we would include the rebus and punning bookplates, examples of canting heraldry or *parlantes armes*, or humour in the motto.

5. The value of a bookplate sometimes lies in the fame of the artist who has designed it. Occasionally the signature of an artist such as Albrecht Dürer or Bartolozzi, George Virtue or Faithorne, may be found: old signed bookplates are, however, very rare.

6. The value of a specimen may be on account of the ownership of the bookplate; that of Dickens, for example, though of little artistic merit, is naturally highly prized.

7. Occasionally the interest of a nameplate lies in some error in the design. The floundering of some of the American designers in so exact a science as heraldry is really precious in its quaintness.

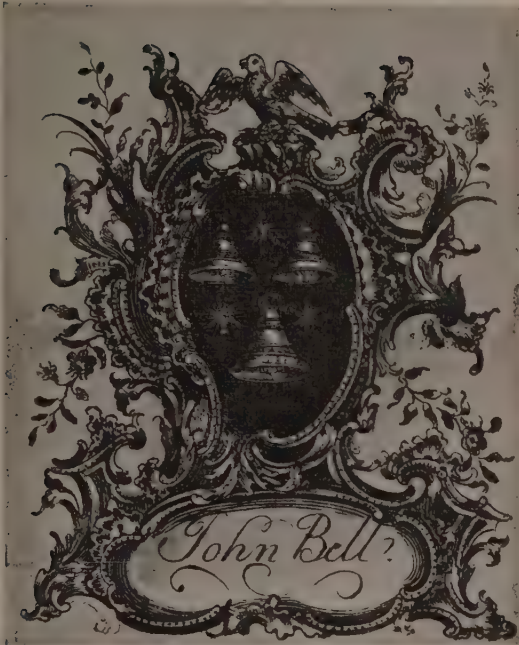
Of all the distinct kinds of *ex libris* the simple armorial was the earliest, the largest number of plates prior to 1720 being of this style. It has been embodied with every successive style in every century and still survives. The first known English plate is that of Nicholas Bacon, 1574, for that of Cardinal Wolsey, 1525, is not a printed bookplate but an illuminated sketch of the cardinal's arms. It is curious that the first known dated bookplate of France is of the same year. According to Mr. Walter Hamilton, in his interesting book on dated bookplates, Sweden has a plate dated 1575, Switzerland one of 1607, Italy 1623; the earliest dated American plate is 1749.

In trying to ascertain the approximate date of an armorial *ex libris* it should be noticed if the tinctures are clearly defined in the usual manner: if these are correct the plate will have been engraved later than 1604, when the present system was adopted; absence



A pictorial bookplate of the eighteenth century, belonging to Frances Ann Hoare, probably from the design of Angelica Kauffman.

The Collecting of Bookplates

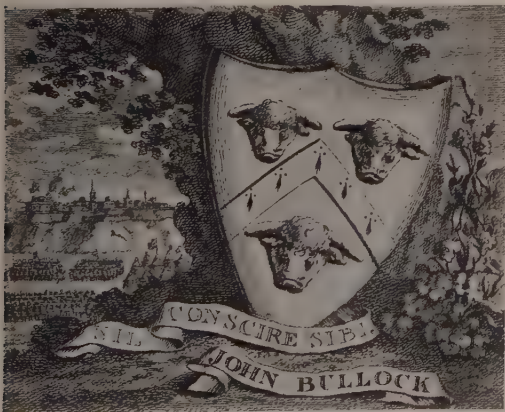


Punning heraldry, representing the name of the owner, John Bell, in Chippendale frame.

of correctness in tinctures, however, is no positive proof of antiquity, as carelessness on the part of the designer is frequently met with.

The transition from the purely heraldic to the more ornate Jacobean style was very slow, but it was well established in England by the beginning of the eighteenth century, and lasted till about 1730.

In the plates of this period, the escutcheon is generally combined with a festoon or swag of fruit or flowers so characteristic of all the ornament of the time, whether used in sculpture or in pictorial art. The shield for a man, the lozenge in the case of a woman was generally depicted on a wall background,



Military pictorial bookplate with punning heraldry, representing the name of the owner, John Bullock.

which sometimes showed lines indicating bricks, sometimes lattice or fish scales. During the first years of Queen Anne's reign no kind of frame was represented, but later a framework of ribbons, palm leaves or other foliage is frequently to be met with, and a single scallop shell, usually at the bottom of the frame, is nearly always found showing the rococo ornament in embryo. Eagles perch on the top, as on the mirrors of the period, and lions, cherubs, butterflies, and occasionally angels blowing trumpets, give indications of the allegorical style to come.



William Lucy Esq
of Charlecote in Warwickshire

Bookplate of descendant of the Lucy family, mentioned by Shakespeare.

In the Chippendale style of the second half of the eighteenth century, the one small cockle shell of the Jacobean period has grown into the entire shell-like frame which sometimes encloses the armorial bearings, sometimes the initials of the owner. It is to this period that the urn bookplate belongs. That truly lugubrious object was sometimes placed where initials or shield would be expected.

In the Chippendale plates, free growing natural flowers—so different from the stiff Jacobean garlands—formed an outer decoration beyond the shell-like frame. It will be noticed that, as in the carved frames of Chippendale himself, the two sides are never alike; even if an escutcheon or lozenge is used



Bookplate of Henry Hoare, on which the trade of the owner is mentioned, dated 1704.



An early Scotch bookplate belonging to the Broomhill family. Signed by Burden, and probably engraved about 1700.

as a central figure all the rules of strict heraldic representation are outraged by the straying of a flower across the shield or the breaking into it by the curves of the frame.

The decay of the Chippendale style was brought on by its over elaboration, the grace of expression so charming when combined with good composition became associated with weakness of design ill concealed by piles of flowers. It was succeeded by the "wreath and ribbon" style, more suggestive of the decoration Thomas Sheraton was using for the contemporary furniture.

The allegorical bookplate has appeared occasionally in each century, but with most frequency at the end of the eighteenth, when under the first two Georges English



Library interior plate of Joseph Bland.

art expression was less restrained than it usually is, and fat cherubs, finely developed Minervas and Dianas suited the popular taste.

A plate of this style, executed by Bartolozzi for Sir Robert Cunliffe, represents two angels blowing trumpets; gods and goddesses were frequently placed where in the heraldic *ex libris* the shield would appear.

An interesting specimen of a bookplate signed by the artist belongs to this period and style; it was designed for Henrietta Countess of Bessborough, and shows a Roman interior. Venus is seated holding in each hand a burning human heart; Cupids wave a scarf in the air on which the name of the owner appears. It is inscribed: "A. B. Cypriani inv. F. Bartolozzi sculpt. 1796."

The Collecting of Bookplates

The landscape *ex libris* belongs to the end of the eighteenth and beginning of the nineteenth century. It is the style least of all associated with heraldry, but occasionally escutcheons are introduced with ludicrous effect amongst the sylvan scenes. It would be impossible to touch on this style without mentioning the famous Bewick brothers, who were its chief exponents, though not its inventors, as has sometimes been suggested. It is owing to the exquisite work of these wood engravers and their school that the view and fancy landscape bookplates are so highly prized. Sometimes Cupids or flowers growing naturally mingle with, or form a frame for, the landscape, for the influence of the Chippendale style of bookplate overlapped the newer mode.

This style is essentially English, and whereas the heraldic-Jacobean or Chippendale-allegoric are common to all the countries of Europe at about the same periods, the landscape bookplate never flourished in any other country but England.

Besides those styles described, which belong distinctly to certain periods, there are a few others which

have appeared at intervals through several centuries. These are the portrait bookplates, when the features of the owner of the book instead of his heraldic device are shown; the bookpile when, framed in a pile of volumes, either the escutcheon or the initials



Architectural bookplate belonging to Jacob Gibbs, who was the designer of St. Martin's-in-the-Fields and many other well-known buildings.



Variant of book pile plate, William Lynn.

of the owner appears. The library interior is another variant of the bookpile plate. In the book-lined room a figure is generally seated; sometimes this figure is allegorical, Industry or Study being chosen, but more frequently it is that of the owner of the bookplate.

Collectors of French bookplates will doubtless have noticed that about 1789 all the old symbols of nobility, the titles, the crowns, and the coronets disappear suddenly. This is only natural when we remember that such emblems imperilled the lives of the owners. Napoleon tried to revive the use of heraldic symbols but without much success, the crest was seldom used, a cap, or "toque," as it was called, being usually substituted. Plain labels, with the name of the owner only, were generally used in Napoleonic times. On the accession of the third Napoleon, the old heraldic insignia reappeared to a certain extent, but the modern bookplate of France is like that of England, chiefly pictorial. To France belongs the honour of having produced the first book printed on the subject, *Les Ex libris Français*, by M. P. Malassis, which appeared in 1874.

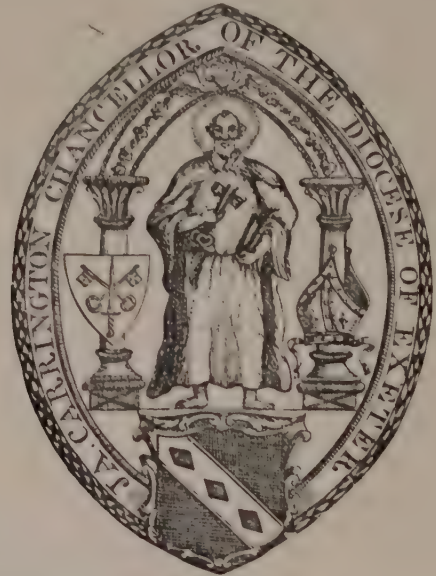
Whether it is to be regretted that the moribund language of heraldry is so seldom used, and the portrait with fantastic allusions to the hobbies and



Plate of Charles Lucas. Style, Jacobean. The shield is laid on a trellised back-ground, resting on a marble pedestal.

tastes of the owner, together with a punning motto, are not in accordance with modern taste, it is not in our province to venture an opinion ; sufficient that the bookplate of to-day, though having no distinctive style (those executed later than 1830 are considered "modern") is occasionally a thing of

beauty, and the collector will be lucky who secures an example of the work of Sir John Millais, Walter Crane, or W. H. Foster, in England ; of Alphonse Legros, André, or Bracquemond in France ; of Prendiville, Goodhue, or Hadaway amongst American designers ; or of Voigt or Sattler in Germany. Modern bookplates in Belgium are very rare, possibly the honesty of borrowers is such that a reminder of ownership is unnecessary.



Ecclesiastical bookplate of Carrington, Chancellor of Exeter.

We are indebted to the courtesy of Mr. Charles A. Massey, of Stockwell, for the loan of the whole of the plates reproduced from his valuable collection.



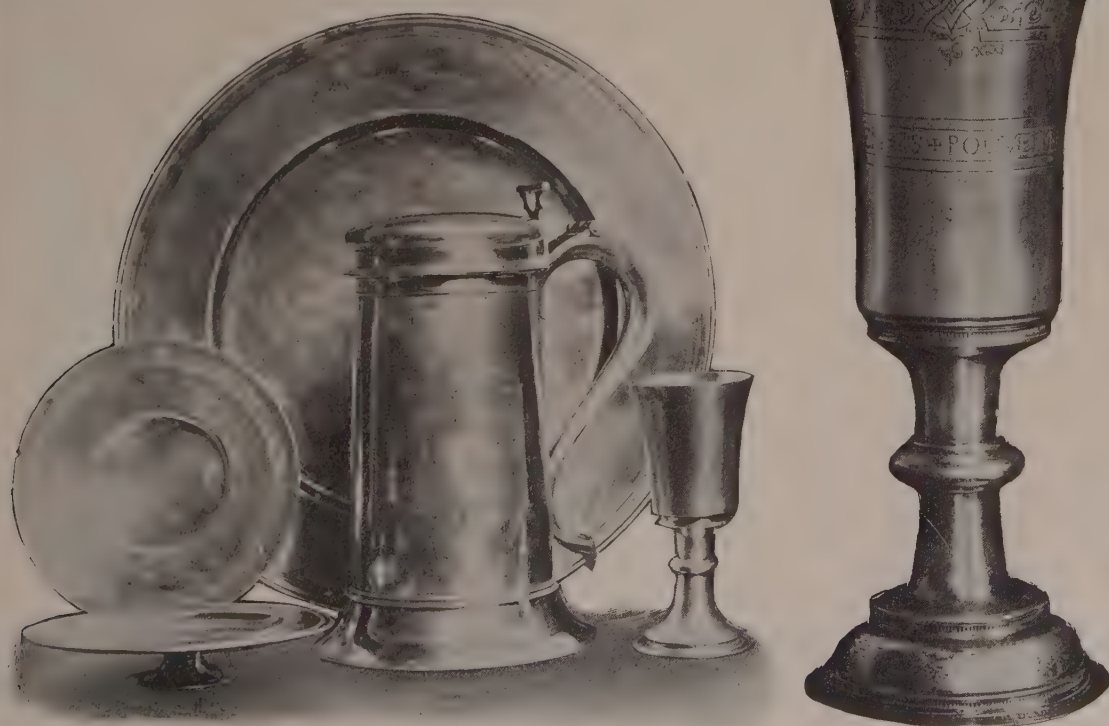
Plate of Lord Byron. Shield surrounded by slight ornate frame, supporters each side, coronet and crest above ; the whole resting on a carved bracket, from which is suspended the motto ribbon.

The Church Plate of Pembrokeshire

ANOTHER proof of the increasing interest taken in old church plate, and of the desire of all who appreciate the sacred vessels of our churches that should be handed down to posterity, is provided in the welcome appearance of *The Church Plate of Pembrokeshire*, by Rev. J. T. Evans (London: W. H. Roberts, 10, Cecil Court). While this part of the Welsh diocese of St. David's is destitute of any specimen of communion plate of outstanding importance to antiquaries, and to others who have no special knowledge of the subject, there are several pieces worthy of notice, and doubtless this praiseworthy effort will, to some extent, if not completely, prevent a continuance of the deplorable loss of church plate, whether by carelessness, ignorance of its value, or the anxiety of some clergy to dispose of it for the purpose of raising funds for the "restoration" of their churches. The earliest specimens of ecclesiastical vessels described in this book are the two chalices, and fragments of a paten, of the latter half of the thirteenth century, found in the tombs of two bishops of the see, stated here to be of latten; though, when exhibited at St. Albans this summer, they were catalogued as of silver. It would be interesting to learn which of these opinions

is correct. The crosier head and a part of another crosier, catalogued as of copper-gilt, and the two episcopal rings of gold set with sapphires, found in the same tombs, loaned to the same exhibition by the Dean and Chapter of St. David's, have presumably escaped the author's notice, for we fail to find any reference to them, and certainly no illustration, which is an unfortunate omission. In the introductory notes on the earliest forms of chalices in existence, excellent as they are, no mention is made of the plain silver chalice of the Anglo-Saxon period now in the British Museum.

The allusion to two chalices of rock-crystal, mounted in silver-gilt, with enamels and pearls, as "ancient," in conjunction with remarks on ecclesiastical vessels prior to the eleventh century, the inference being that these two are of a date anterior to that period, is somewhat misleading. The erroneous conclusion as to the date of one of these chalices in Burns's *Scottish Communion Plate* appears to have been accepted in the work now under notice. When exhibited some few years ago in Italy, this same chalice was stated, if we mistake not, to be of the sixteenth century, and to have



CHURCH PLATE OF ST. DAVID'S CATHEDRAL



ST. MARY'S, PEMBROKE

belonged to Clement VII., and its form and type clearly point to that time.

Thirty-three is the number of pre-Reformation silver chalices—other than sepulchral—here set down as being in existence to-day, and while it may be true that in the whole of Wales only one example of pre-Reformation plate with a hall mark is to be found, the author is apparently unaware of the two chalices, *circa* 1500, in churches in North Wales.

An amplification of the notes on the development of the form of post-Reformation communion cups, from the earliest type of Elizabeth to the close of the eighteenth century, would have been of interest and value to those who have no special knowledge of the subject.

We are not told whether the device of the pelican in her piety on the cup dated 1633 and the engraved representation of the Lord's Supper on the cup of 1624, are contemporary work or later additions. The absence of illustrations of these two interesting cups, and of the only specimen of Commonwealth plate in the county of Pembroke—a plain cup on a baluster stem, dated 1655—is to be regretted.

Pembrokeshire is rich in Elizabethan cups, possessing no fewer than fifty-nine, and thirty-

seven paten covers, of the usual type, engraved with interlaced strapwork and arabesques, with slight variations in detail, and mostly dated 1574 and 1575, the earliest example being of the year 1568, and the latest 1599. With the exception of nine cups and four paten-covers, all these Elizabethan pieces bear a curious single mark—a row of four oval annulets in a parallelogram, found also on communion cups in the adjoining county of Cardigan, and, so far as we are aware, entirely confined to the diocese of St. David's. Much as such a consummation might be desired, the suggestion that this mark belonged to a craftsman settled in that part of Wales is rightly rejected by the author, for there is no evidence of any silversmiths of the Elizabethan period having settled, even temporarily, in the Principality.

Of the later types of cups, three examples of these, with plain V-shape bowls on baluster stems, are preserved in the county: one dated 1599, another 1596, and the third, which is slightly more oviform, dated 1604; two Charles I. cups, with bowls resembling inverted truncated cones, on baluster stems, 1636 and 1640; four cups of the Restoration; one of William and Mary; and two of William III.

Among the other plate, needing only a brief notice, are four patens, varying in date from 1678 to 1698; four flagons, the earliest with a plain cylindrical body and slightly domed lid, 1639, and three of 1660, 1664, and 1698; and a Charles I. beaker, engraved with interlaced strap-work, etc., standing on an ornamentally moulded base, 1630.

This volume is well printed and bound, and, apart from the blemishes here pointed out, it will serve as a faithful record of the church plate of Pembrokeshire.



CHALICE AND PATEN OF AMROTH



N. Colibert, Desg et Fecit.

YOUTH.

*Lo youthful Innocence, alert and gay;
Leads up the Minuet with Tray.*

London: Published Novem. 44th, 1785, by R Wilkinson, N^o 58, Cornhill.



Thomas Sheraton

Part IV.

By R. S. Clouston

(Conclusion)

By what is practically a general consensus of opinion, the names of Chippendale, Hepplewhite and Sheraton stand out from those of contemporary cabinet-makers. I take it that this is very greatly owing to their published works being more within the reach of the ordinary man, for no one has yet paid anything like special attention to Robert Adam, and ranked him fourth on the list. These four names have been put in every conceivable

order, and it is both difficult and dangerous to say that any placing of them is wrong, for, though I have more than once criticised the reasons adduced, the aims of the men were so different that the question comes to be not so much a matter for the trained artistic judgement as of the force with which a particular *motif* appeals to individual taste.

Each of the great quartette is supreme in some line or other. It is open to us to admire the



COMMUNE IN FRENCH STYLE

FROM THE COLLECTION OF SIR WALTER GILBEY, BART.

grandeur of conception, the just proportions, and the architectural feeling of Chippendale, the ornate simplicity and unfailing eye for colour of Adam, the dainty grace of Hepplewhite, or the severe but absolute correctness of Sheraton at his best.

It is, unfortunately, as easy to find fault as it is to admire. The flamboyance which runs riot through so much of Chippendale's work is so obvious that it barely requires mention. Adam is inclined to be finikin; Hepplewhite shows a most uncertain knowledge of the first principles of design, and Sheraton lacks the higher artistic qualities of imagination.

Of these four great designers, Robert Adam is the only one of whom it can be proved that the style which bears his name was originated by himself, and, with this single exception, several men might be mentioned who possessed more distinctive artistic personalities, and who, either from mannerisms or excellencies, were more recognizable. Even Adam, from the fact that so much of his work was necessarily left to assistants, is by no means an easy study, but in the case of each of the others there are special difficulties.

It has already been pointed out that it is unfair to judge Chippendale entirely by his later and published works, and that even the *Director*, particularly in its third edition, is not always a safe criterion of his artistic abilities, on account of the latitude allowed to the engravers. It has also been, I think, shown that Hepplewhite's book is the work of so many hands as to render a thorough grasp of his personality elusive, if not impossible.

At first sight the consideration of the *Drawing Book* appears much easier, but the more it is studied the more does it seem that it is here the difficulties culminate. Sheraton, like Chippendale, employed several engravers, but, whereas, in the

Director the difference in their styles is easily discernible, in the *Drawing Book* evident care has been taken to make the treatment as similar as possible. I, at least, confess my inability to tell, without looking at the signatures, whether Terry, Barlow or Caldwell executed the plate. This gives a look—in my opinion, a delusive look—of homogeneity.

Further research shows that this appearance is intensified by the evident fact that the original drawings seem to have been the work of one man, for even where we are told in so many words that Sheraton had nothing to do with the design, the drawings are just as distinctively his. In Hepplewhite's book there is no resemblance as regards artistic reproduction between several classes of articles. His urn, knife-cases and brackets, for instance, are drawn and reproduced not only correctly, but with considerable feeling, while the chairs are neither correct in perspective nor proportion. In some the shield-back is squat and ungainly, in others it is elongated to almost as great an extent, while the attempt to portray arms is absolutely childish. There is none of this in Sheraton's book, where both proportions and perspective are absolute, and each plate might have served as a copy for one of his pupils. In many, even towards the end of the book, when he has already had his

say on theory, the perspective lines are engraved, and in the others it is evident that each drawing was done by rule. As someone said of the works of a certain well-known artist, "they would be photographic, except that they are not even photographically wrong." They are immensely better than the worst of Hepplewhite's plates, but just as far behind the best in artistic feeling.

To say that Sheraton's plates attained a dead level of mechanical correctness is not very high



HORSE DRESSING-GLASS

SHERATON

artistic praise, but, before criticising him too severely, it is well to remember the purpose of the book. Any cabinet-maker who knew his work could construct an article from one of his engravings, while it would be impossible to reproduce the original piece of furniture from some of Hepplewhite's; but the very qualities which made his book serve its purpose so admirably at the time, render it much less reliable as a record of Sheraton's actual designs.

Sheraton, among other things, was a drawing-master, and prided himself very considerably on his ability as a draughtsman. No other man was allowed to put pencil on paper for him, and even the commonest objects, of which a mere plan would have been amply sufficient, were drawn by himself, even when they were admittedly the design of some contemporary firm. The preaching, tract-writing drawing-master was most painfully conscientious, and took as much trouble with a gouty-stool or a "chamber-horse" as on some of his finer cabinets. A chamber-horse, by the way, was an invention which was intended to give the benefits of what Americans call "horse-back riding" to invalids or people confined indoors. The seat was mounted on strong spiral springs, and at each side were handles by which the person using it worked himself up and down. It probably had some value as an exerciser, but it is difficult to see why it was included in the *Drawing Book*. It is evident that it was not a novelty, for though Sheraton carefully describes how it should be made, he gives no directions for its use. The plate is undoubtedly one of the large number inserted in the book to help the sale of articles already in the stock of different firms.

As the objects illustrated in the *Drawing Book* are

all engraved in an almost precisely similar manner from Sheraton's own drawings, it is evident that, except where there is a distinct statement in the text, the only method of discriminating between Sheraton's work and that of others is by the *designs*. It is doubtful how far these may be trusted as evidence, for there are great inequalities in much of the work which can with certainty be ascribed to him, even in the *Drawing Book* itself, while the

absolute bathos of his later work would seem to argue the possibility of anything, however bad.

Much well-deserved derision has been poured out on Sheraton's "Empire" style. It is, indeed, the worst phase of a bad movement, and no criticism can be too strong. But it is unfair to accuse him of originating the style in England. He stood out against it till he seems to have been on the verge of starvation, and what is a poor artist to do when people will not look at his best work, but insist on buying his worst? Who was responsible for its introduction it is impossible now to say, but it is at least certain that the style was in general demand some years before Sheraton adopted it.

It is well to remember—even to insist on the

fact—that history and furniture are very closely allied, but it is at least doubtful how far politics or faction are influences. It has been stated over and over again that the use of the Prince of Wales's feathers by Hepplewhite showed that he belonged to the "Prince's party." Had the badge only been employed as a decoration by him something might have been argued from it; but as it was universal among the furniture makers of the time, it can only be taken as a compliment to "the first gentleman of Europe." Great things might, and, in fact, did happen without affecting style in furniture, but



EMPIRE FIRE SCREEN

a personality was a different thing. The rebellion of 1745 is unmarked, unless it be in the rather paradoxical way of French influence becoming suddenly stronger. It is in vain that we look for traces of the French Revolution or the "Reign of Terror," but Napoleon's appointment as first Consul is shown by the birth of a new style commemorating his Egyptian and Syrian campaigns. Great man as the Duke of Wellington was, Waterloo was passed over in silence by our furniture designers, but Trafalgar stimulated them into immediate action. Yet, be it remarked, it was not because the English fleet had shattered the French, but because the victory had been won by a man whom the whole of Britain idolised and delighted to honour. Fortunately, from an art point of view, this had no lasting effect on style. A couple of miniature cannon mounted in the arms of a chair are not very beautiful objects, and anchors, cables and tridents do not readily lend themselves to design.

Sheraton was by no means behind his fellows either in the number or consummate ugliness of his designs. He gives two "Nelson" chairs, which are probably the worst productions of his last period. In both the splats are formed of anchors and cables, and in one the front supports (affixed to the centre of the front rail) are a couple of inverted dolphins, bound together by a piece of ribbon with an erect trident between them. He also designed a window "To the memory of Lord Nelson." There is a medallion on the top, and the whole thing bristles with emblems. Tridents and flags are introduced wherever possible, and the curtains hang (very ungracefully) over the fluke of an anchor, which is suspended from the cornice by a cable, while a three-decker is seen through the window. Sheraton seems to have had a joyless mind as well as a joyless life, but, disappointed man as he was, he could scarcely have suggested turning reception-room windows into gravestones if his mind had been properly balanced. It is not that the design is bad, but that it is mad. Had it been good, it would have been even more noticeable, for the treatment of window curtains was a thing in which Sheraton, even at his best period, consistently failed. He drew them "out of his head," and were it not that, in other particulars, he conclusively proved his genius, one would be tempted to another repetition of the old jibe that "there was wood enough left to make several more," for they resemble no material in the world except badly carved wood. Nor is the arrangement pleasing. Upholstery was not his business,

yet a man who could design the back of a chair to absolute perfection might reasonably have been expected to make his lines compose; and it is somewhat of a shock to find that there is not one of his many attempts at draping a window which is not utterly atrocious. Probably no artist was ever so sublimely unconscious of his own limitation as Thomas Sheraton.

In preaching "men—not measures" as controlling influences of furniture design, I am aware that I am by no means orthodox; and also that, so far as "Empire" furniture is concerned, there is a certain amount of historical reason for taking the opposite view. Some part of the English people always have, and probably always will, rank the national enemies either as heroes or martyrs. Even in the spacious days of Elizabeth, when it was a Christian duty to hate one's enemies, especially if they were Spaniards, there was a minority—certainly a small one—which would have welcomed the Armada. In Napoleonic times the position was accentuated, and quite a considerable number of Englishmen were disloyal. How great that number was will never now be known, but it has probably been under rather than over-estimated. I remember an old lady, whose father belonged to this party, who regretted to her dying day that Napoleon's flat-bottomed boats never crossed the Channel. I have not, however, been able to trace a piece of "Empire" furniture to a family connected with the movement. They had certain short methods of dealing with treason in those times which made it inadvisable for a man to go out of his way to publish such opinions, and it is more than questionable if this party had anything to do with the general adoption of the "Empire" style. The reason would rather seem to be that the eyes of the civilized world were directed to France, and focussed on her central personality.

Whatever the influences may have been that caused the sudden and wholesale change in our furniture design, the change itself is to be deplored most deeply. It could not have come at a worse moment. We had sloughed what was false in the French influence as it affected Chippendale; and Adam, Gillow, Shearer, Hepplewhite and Sheraton had gradually built up a school which, though still founded on the French, was unmistakably English, and which may well be regarded as the culmination of our furniture design. If the evolution had continued along the same lines, though we might not have attained to anything better, we would at least have had something nearly as good, instead

of the terrible chaos of which this craze was the precursor.

There is no turning back in art. Once the wrong path is taken, even though it may lead to another and a better highway, the road that is left can never be found again; and when France and England made this lamentable departure, it meant the death of anything fit to be called furniture art for nearly a century.

Yet good "Empire" furniture, even that made in England, which is admittedly inferior to the French models, is by no means to be despised, as may be seen from the samples chosen for illustration, and reproduced by the kind permission of Sir Walter Gilbey.

The inlaid commode is of a slightly earlier date, and of a somewhat rare style. The inlay is typically English, of about the end of the eighteenth century, but the shape and mounts are both taken from the French. It is interesting in itself, but is still more so as showing that even before "Empire" furniture gained the ascendancy, some English cabinet-makers were forsaking the chisel and the brush for metal work. Nor is this specimen among the first attempts to introduce French brass-work into English furniture. There is some doubt as to whether Chippendale's earlier French commodes were intended to be treated in this manner; but of one plate, dated 1760, we are distinctly told in the text that the ornamental parts were to be cast in brass. Chippendale's plates are quite different from our illustration, but they have one point in common—though the general design is more or less purely French, the workmanship is just as distinctly English. In none of them is the attempt made to form a definite pattern in



EMPIRE DRESSING-GLASS

the French manner, by veneering small pieces of wood over the surface with the grain running at different angles.

This, nevertheless, was done by some other maker or makers, and several examples exist in the Royal collection. Two very interesting specimens are illustrated in Mr. Laking's *Windsor Castle Furniture*.

There would seem to be no reason for doubting their English origin, though the chief reasons adduced are the inferiority of the metal work and the substitution of a wooden for a marble top.

The existence of these specimens shows the danger of laying too much stress on negative evidence. There is nothing at all resembling them either in the publications of the time or the preserved drawings of Robert Adam and Richard Gillow.

A possible explanation of this is that our knowledge of eighteenth-century furniture designers is practically limited to London and Lancaster, and there is no definite information regarding the capable cabinet-makers who undoubtedly existed in the West of England, where the commode illustrated was probably manufactured. The scarcity of such examples, and, indeed, the short life of the much more distinctly marked "Empire" period, is probably due to the fact that our craftsmen were greatly inferior to their French contemporaries in metal work.

Sheraton, as already stated, had no part in introducing the "Empire" style, and he had (fortunately) just as little effect on the pieces actually made. Most of his plates in the *Encyclopædia* are beneath contempt, and I have just as great difficulty in treating them seriously as if they were the

ravings of a madman, which is, practically, the light in which I regard them. His old aims are lost sight of entirely. He forgets his objection to an unsupported curve, and eschews the straight line of which he was such a master. He is absolutely unconscious of the vileness of his designs, for of one of the worst he says that "in my opinion it exceeds in beauty because of its unity and simplicity. This is, indeed, my constant aim in designing, and constitutes the perfection of art." This would be a somewhat self-assertive, but none the less true, claim as regards his earlier work; when applied to the plates in the *Encyclopædia* it is sheer nonsense.

There are one or two plates in the *Drawing Book* of which the sanity may be doubted. There is, for instance, a sideboard with an urn underneath (page 409) in which actual flames are portrayed as issuing from the urn. These, however, are the exception; in the *Encyclopædia* they are the rule. There is a zoological nightmare of weird and fearsome animals, usually taken from classic myths, but without either reason for their employment or

taste in their execution. Chimera's heads are among his particular favourites, and he uses them in every possible and impossible place. Where, instead of using a lion's foot, he rests a table on three of these heads, he gives as his exquisite reason for their introduction in such a position "the convenience of having a sufficiency of wood to admit of a screw".!

The plates of the *Encyclopædia* are printed (and very badly printed) in colour. In almost all the colours are badly matched, and in one instance the choice is little less than revolting. He rests a library table on a three-toed foot (possibly intended for a harpy's), which he prints in *flesh colour*, thus giving a horrible resemblance to some shocking human deformity.

It is impossible to write of this great designer without treating of this phase of his work, but surely forgiveness as well as pity can be extended to the man who fought against a bad style till he could fight no longer, and only yielded when broken-down in mind, body, and outward estate.



EMPIRE TABLE

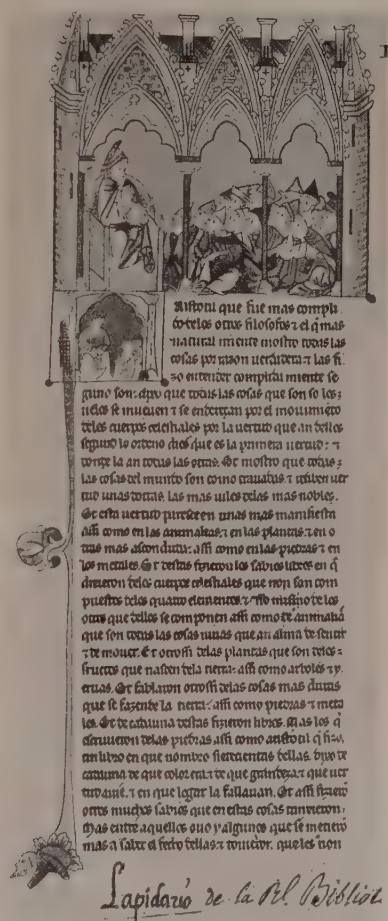
MANUSCRIPT and Autographs -

BY AM. SHAW. 1902

The Lapidario of King Alfonso X. By Michael Barrington

IN the royal library of San Lorenzo, in the Escorial, is preserved that once celebrated but now seldom read work, the *Lapidario del Rey D. Alfonso X.*, which is probably the Lapidary mentioned by Sir John Mandeville as a book "with which many men are not acquainted." In this latter respect we, in England, have not greatly changed since Mandeville's day, for even amongst lovers of strange lore the Wise King's Book of Stones is little known except by name; hence it seems that some slight description of its quaint contents — as compared with the facts and fables of other authorities — may be of general interest.

At the beginning of its index there is an illumination representing the King and his learned friends; and the black-letter text describes the Lapidario as having been translated into Castilian "from the books of the ancient philosophers," and transcribed between 1276 and 1279 by command of "the much exalted



THE FIRST COLUMN OF THE
LAPIDARIO

and honoured Don Alfonso, lover of sciences and learning, by the Grace of God King of Castille, Toledo, Leon, Gallicia, Seville, Cordova, Murcia, Jahan, and Algarve."

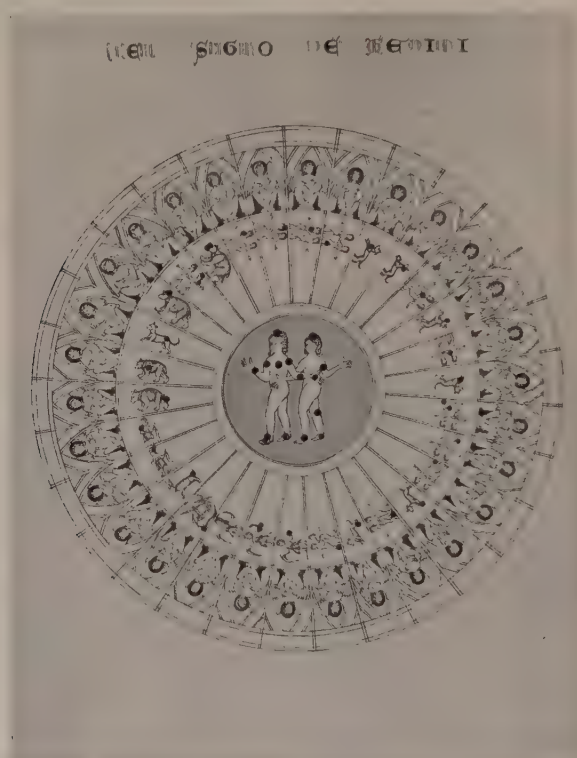
When we consider the troublous period in which Alfonso X. played no insignificant part, it seems surprising that a King who had been "brought up in war and exercised in arms from his early youth" should have found time to become acquainted with astronomy, philosophy, alchemy, and history, to a degree not often attained even by men enjoying a life of leisure, or having no other occupation than study.* An impoverished treasury and a rebellious nobility, continued incursions of the Spanish Moors, and frequent outbursts of civil war (fomented moreover by his own son), would have left any other King scant time or money for the patronage of literature and art. Yet

* Mariana, *Historia de España*.

he contrived to make his court the seat of learning, and all "wise men," whether Catholics, Hebrews, or Moors, were sure of his help and encouragement to tread the paths of knowledge. He was an enthusiast in the promulgation of his native language; he was the first monarch who commanded that all public documents should be written in Spanish; he caused the Bible to be translated; he compiled a code of laws (*Las siete Partidas*); he composed verses; his astronomical tables were the only ones in general use in Europe until

who in those days were believed to sway the fortunes of mankind, and to counteract the evil powers of the twelve hierarchies of devils.

The *Book of Stones* is subdivided into numerous short chapters; the profuse illustrations are very curious and interesting (even apart from the subject-matter), as pictures of mediæval life and costume. The richness of colour and endless variation of design cannot fail to please the artist or the connoisseur. Mere photographic reproductions can give no adequate idea of the glowing



THE SIGN OF GEMINI

the sixteenth century; and his *Chronica de España* is one of the earliest national histories; Spain also owes to him the restoration of the University of Salamanca.

The *Lapidario* is divided into twelve parts, in accordance with the twelve signs of the Zodiac, and at the beginning of each part is emblazoned an elaborate sign, surrounded by its corresponding constellations, which were supposed to influence "all terrestrial bodies" (the mystic virtues of stones and plants waxing and waning in accordance with the position of the stars); these in turn are encircled by figures representing the angelic choir—presumably Zuriel, Ambriel, Muriel, Asmodel, Gabriel, and all the traditionary angels

pages of the *Lapidario*; its wealth of red and yellow and green and blue, subtly blended, skilfully shaded, and effectively contrasted, is eminently suited to adorn a work revealing the lore of

"fiery opals, sapphires, amethysts,
Jacinths, hard topaz, grass-green emeralds,
Beauteous rubies, sparkling diamonds,
And seld-seen costly stones,"*

and treating of "the forms and images which are in the skies, and of their virtues, and the works that go out therefrom."†

Unfortunately, the names of the stones, when

* Marlowe's *Rich Jew of Malta*.

† *Lapidario del Rey D. Alfonso X.*

The Lapidario of King Alfonso X.

they are not thirteenth-century Castilian, are frequently Arabic and Chaldean; only now and then is there an alternative Greek or Latin name, and, therefore, it is often more than difficult to identify the gems, especially as amongst these three hundred and sixty stones there are some with extraordinary properties, suggestive of the Arabian Nights and the fairy legends of one's childhood. For example, there is the Sleep stone (*Suenno*); this is described as red, clear, transparent, hard to break, and impervious to fire; "at night it throws forth light, and those who dwell in the Isle of Alicuas, near the sea of Alcuzun,* on whose shores it is to be found, when they see a light shine at their feet in the darkness, stoop and pick up the *Suenno*." It is "prized by physicians and surgeons," for it brings a calm and restful sleep after which the patient awakens clear of mind and refreshed in body; hence it is "much used for the wounded that for a while they may forget their pain." This potent stone, when ground to powder, must be given with great caution, and only in small quantities; one drachm suffices to cause uninterrupted sleep for three days and three nights, and, even then, if the sleeper is not awakened by one who understands the virtue of the *suenno* and knows how to give him "his full release," he will "turn and sleep again."

One of the most curious is merely mentioned as "*the Stone which flies from Wine*"; there is no further name by which to identify it, but Ptolemy is quoted as an authority for the fact that it came from "the isle called Vacuac, in the sea of Alcuzun, where there grow strange trees bearing fruits shaped like the figures of women hanging by the hair of their heads." The stone is "very precious for its clearness and beauty; kings place it in their crowns, and great dons use it for noble ornaments. He who carries it neither gives way to demoniacal imaginings, nor does he fear the darkness." But the chief feature of this remarkable stone is its "abhorrence of wine," which is so great that if it is placed in close proximity to any alcoholic liquid, it will "jump away." Moreover, "yet another marvel is attached thereto, when it is burnt, its ashes will retain the beautiful colours of the stone, and will also have such virtue that if they are put in a vase with a cube of wine, the wine will turn to a substance the colour of water, no matter how strong it may have been."

I must confess myself beaten in my endeavours to discover a modern equivalent to this stone, and I can only hope that the advocates of total abstinence will continue my researches.

There is, on the other hand, a *wine-drawing stone*, much more attractive to the average man, but equally difficult to identify with any known gem. "It is light in weight, porous, damp, hot, and hard; when broken, the inside is like foam." Its colour is somewhat ambiguously described as "ashen-yellow mixed with white," and, like the teetotal stone, it was "found in the Island of Vacuac," evidently in large quantities, for "he who compiles this book has seen one that weighed fifty pounds (two arobas), and was very light for its size." Its virtue is that "if you place it close to anything in which there is wine, it draws the wine to itself and will consume it in accordance with its quantity" (not quality, apparently!), "therefore it is counted among the magnets. If you wish to know how much wine it has drawn, place it in the sun or near a fire, and it will exude all the wine." But that is not yet all: if placed in wine that has been watered, this bacchanalian stone absorbs the wine "and leaves all the water." Also, "if ground to powder and put in a vessel with damaged wine" it revivifies it; and it is "useful in physic for paralytics or for those that suffer from tremors in the head."

It is scarcely necessary to remark that the idea that precious stones possess strange attributes and mystic powers is of the greatest antiquity. Remedeus† eulogises jewels because they "adorn kings' crowns, grace the fingers, enrich our household stuff, defend us from enchantments, preserve health, cure diseases," and drive away "grief and cares." Depression of spirits seems to have been a recognised complaint in all ages, and, as in old herbals those plants are the most extolled that "swage melancholie and heaviness of hart," so in the Lapidario the most favoured gems are "good against sadness and care."

The emerald (*Zamorat* or *Esmeralda*) is stated in the Book of Stones to be "a remedy for all mortal poisons, and for wounds or bites of venomous beasts . . . Take a drachm, grind it, and give it in wine or water to a poisoned man, and he will not die, neither will he lose his hair, nor will his skin peel." There are, however, certain adverse positions of the stars which have so baneful an influence upon the emerald that he

* The Red Sea.

† Quoted in Burton's *Anatomy of Melancholy*.

who wears it at those times "will have his senses dulled so that he understands nothing," until he removes the gem from amidst the decorations on his person.

But he who carries a zamorat graven with the figure of a man fighting a lion may travel fearlessly from court to court, in the certainty of being well received by "princes and great men."

The superstition as to the virtue of graven stones is often to be encountered in the history of men's beliefs. Benvenuto Cellini* made talismanic rings set with engraved gems, on the model of some he found in an antique urn full of ashes, and Gorlaeus† gives many figures of such jewels which, he says, were used as charms against ill-fortune.

The zamorat or emerald (we see in the Lapidario) was believed to be a charm against evil spirits, and "for this reason and because of its beautiful green colour it is greatly loved by men." Moreover, under certain planetary conditions, "he who has it will be beloved by old people, by writers, and sheriffs, and will be able to do with them whatsoever he pleases."

It is less easy to identify another zamorat—"the Stone of the Hermit," which is "found in the sea called Alcuzun, through which Moses caused the Israelites to pass. Men use it to make strings of beads or to set in rings, for, if they wear it thus, they are proof against the wiles of women, and therefore the wise ones of old gave it to hermits and religious men and to all such as had taken vows of celibacy." On the other hand, we read of Tacitz, "a stone resembling crystal, though not quite so clear, which has in the centre a dark shadowy line, and the woman who wears it can enslave men at will." We are not told what happened when a Castilian beauty decked with Tacitz strove to subjugate a resolute celibate protected by a rosary of zamorat.

At first one does not recognise the ruby, for it is called the *Bezebekaury*, "which name," we are told, "means in Chaldean, remover of sadness and giver of joy, because the stone has such virtue, that he who carries it with him can kill sadness of whatsoever nature" (who would not possess a *Bezebekaury*?). "It is found in the land called Zulum, near the town of Eniz. Men love it for its beauty and its rich colours of red and green, each one very clear and lucid and of great

brilliancy." On the authority of Rawlinson,‡ green rubies were found in Bactria and "common, or red rubies, in Caria"; and doubtless these were King Alfonso's *Bezebekaury*. "These stones," we read in the Lapidario, "when reduced to powder enter into the remedies made for weakness of the heart," and are, moreover, of use to heal sores (llagas) or disperse a clot of blood. Within a capital letter is a picture of men searching for the *Bezebekaury*, and above, enclosed in a circle, is the astrological figure then believed to affect this stone, which was classified as being of the seventeenth grade of the Sign of Capricornus.

The diamond, we learn, is "only born in the land where the days and nights are the same length," and is found chiefly in the "Barabicen River, which flows through the land called Boracim. Man cannot penetrate to the source of that river," for his way is obstructed by "many serpents and other poisonous beasts," the most alarming of which are "vipers which can kill simply by the sight."

"By reason of these poisonous animals who cut themselves against the stones, which are square and sharp, the diamond receives poison from them, and he who sucks it will find his teeth drop out." When cleansed, however, it has various virtues, and "he who carries it with him will be inspired to do daring deeds."

The belief that the diamond was poisonous became widely spread, and prevailed throughout Europe for hundreds of years. Benvenuto Cellini in his memoirs speaks of it as such, and it is also mentioned among the poisons given to Sir Thomas Overbury in the Tower. The Romans, however, appear to have looked upon it as a powerful antidote.

The Lapidario gives a brief account of diamond-cutting and polishing, which (unless I am mistaken in my rendering of the thirteenth-century Castilian) seems not unlike the diamond-cutting of the present time.

Some diamonds, we are told, are almost purple, and others yellow, but the best are "those which resemble glass, and some men make of glass counterfeits thereof." In Alfonso's day the sale of gems was chiefly conducted by the Jews, and it seems as though the manufacture of spurious stones must have been extensive, especially in Paris, where it became necessary to legislate against it.

It is impossible in so short an article to do more than give a faint idea of the fascination which

* "Vita di Benvenuto Cellini, orfice e scultore Fiorentina." Firenze. 1829.

† Gorlaeus. "Dactylothea sive Annulorum sigillarium. . . . Promptuarium," Lugdunum Batavorum. 1695.

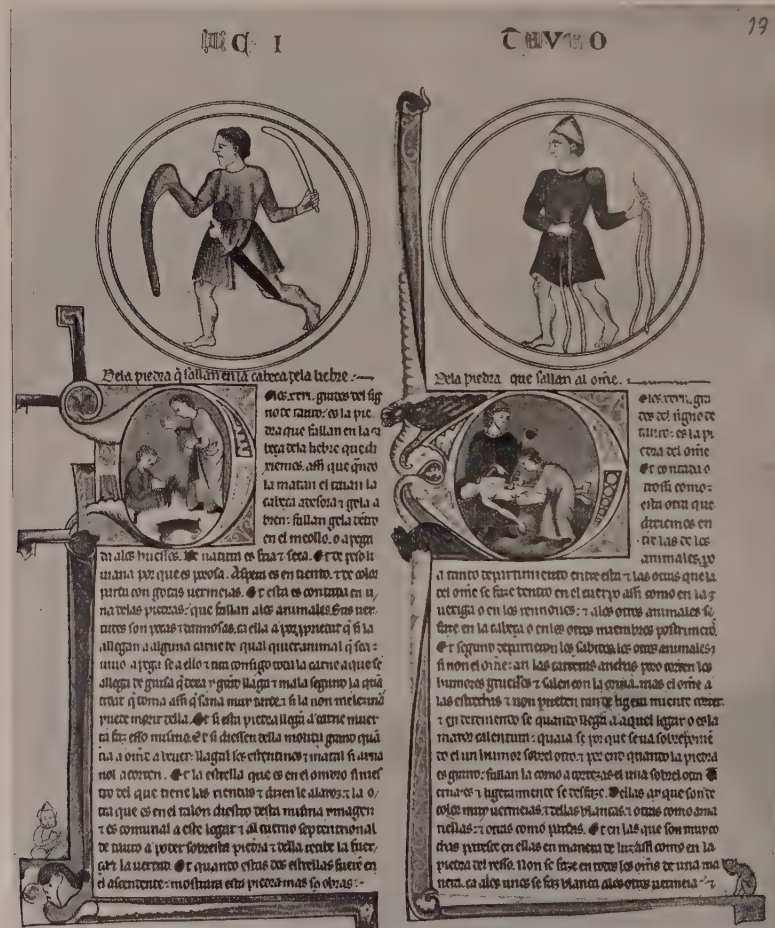
‡ *Five Great Monarchies of the Eastern World.*

the *Book of Stones* must have for any lover of picturesque legendary lore and of the curiosities of superstition.

We read of "the stone which turns water to blood," "the stone which turns gold to silver"; the *Cornelina*, which is "good for advocates, because it strengthens the voice and gives them power to reason fearlessly," but which must not be worn during the ascendancy of adverse planets, or "it will cause sadness." There is "the stone of three colours," which, powdered and mixed with privet flowers, "will dye the hair of a blackness that does not fade"; there is the *Dichmid* (green jasper), which under certain planetary conditions causes strife; the *stopaza*, which is a trap for snakes and reptiles, "because they stick to it and are unable to free themselves." All these quaint descriptions carry us away to a world which—whatever its

faults and fallacies—is interesting to look back upon. Indeed, the mere names of the stones are suggestive of magic and mystery, and turning over the pages of the *Lapidario* one finds much food for the imagination. "The stone which appears in the sea when Mercury rises," the stone which abhors milk, "the stone which flies from honey," "the sea-foam stone," the stone that draws gold as the magnet draws iron, the *Zayetanizes*, which renders the wearer proof against the bites of beetles and insects; all these, and many more, invite investigation.

The man who could give us a perfect translation of the *Lapidario* would require, not only much time and patience, but a combination of knowledge—astrological, medical, chemical, and philological, which it may not be easy to find united in one person.



MRS. JERNINGHAM AS "HEBE"

By J. Hoppner, R.A.



"English Goldsmiths and their Marks"

By C. J. Jackson, F.S.A.

Reviewed

(Macmillan, £2 2s.)

THIS latest work on the history of the Gold and Silversmiths of England, Scotland and Ireland, stands apart from all other works on a similar subject that have appeared in the past in its admirable example of how such a book should be written so as to be of use to the connoisseur or antiquarian, or even to the merest beginner or enquirer, in the matter of old English, Scottish and Irish plate. Numerous books on the subject have been written—and one has hitherto turned with advantage to those of Cripps and Chaffers—but none have approached to the accuracy and completeness shown by the author of this newest and best of handbooks.

The amount of space allotted to the history of the various guilds of goldsmiths in the kingdom gives the reader all that is necessary to the understanding of this side of the subject of the goldsmiths and their trade, and leaves the more room for the discussion and illustration of the marks used by the workers themselves. This is a simple and admirable method of writing an instructive and useful book in a way most beneficial to the student and connoisseur. One knows old plate in many instances from the styles of the various periods, but when one wants to particularise as to the origin of the marks borne by each piece, and to be able to decipher these marks, one must turn to a handbook on the subject, and one need only in future refer to this monumental work to find out all that is necessary to know on the matter.

The method of reproduction of the marks is one for admiration, and the amount of care required, and shown by the author, to supply these marks with perfect accuracy, and at the same time to enable the reader easily to understand and read them, has brought its reward in that the present volume must stand for all time as the standard work on this most interesting subject of hall-marks.

The Scottish and Irish sections are equally

well represented as the London and Provincial-English; the Irish, however, calls for certainly more notice as being really the first and only correct and conclusive account ever written in connection with the history of plate-marks in that country. The Provincial-English marks have been, and are, a matter of much interest, and the study of these local town-marks gives exercise for much painstaking and ingenious work, though not always leading to a conclusively proved result.

It would be a desirable object for any body of provincial antiquarians or connoisseurs to combine for the purpose of studying the local plate-marks with a view to ferreting out their origin and place of manufacture. Surely there must be many examples left of plate made in numerous towns of importance not boasting of a goldsmiths' guild by workers whose names have been recorded somewhere, in town-rolls, leases, wills, etc. This is an engrossing subject, and Mr. Jackson has made the most of his opportunities, but there is still room for additional labour in this direction.

A host of information beyond that to be found in the major portion of the work is furnished in the addenda, which imports into the book the latest matter to be learned on the subject not available for the author's purposes at an earlier date, and the index is as simple and complete and as full of explanation as any reader can desire.

If the author's promised volume on the history of the work itself of the goldsmiths of the past is as interesting, instructive and complete as this present exhaustive volume on their marks, one awaits with pleasure the result of his industry and studentship.

In conclusion, we would remark that no collector or dealer—or anyone in any way interested in the marks of the old English goldsmiths—who is without this book can possibly hope to compete with, or be as up-to-date in the subject, as those who have it.



Forthcoming Books

THE well-known appreciation of Aubrey Beardsley by Arthur Symons, which appeared some years ago, will shortly be re-issued by Mr. Dent. It has been greatly enlarged both in its text and illustrations, and is in every way a more complete work. There is to be a large paper edition, which will contain an hitherto unpublished drawing by Beardsley.

A LARGE and important architectural work is shortly to be issued by Mr. Batsford, entitled *Gothic Architecture in England*, by Mr. Francis Bond. It claims to be an analysis of the origin and development of English Church architecture from the Norman Conquest to the dissolution of the monasteries. It is felt that a book of this character is needed owing to the great changes that have taken place in the standpoint from which Gothic architecture is regarded, and in the methods of studying it.

AN early volume in Duckworth's Library of Art is to be a monograph dealing with Holbein, by Ford Madox Hueffer, who, it will be remembered, contributed a volume on Rossetti to the same series. Though an appreciation of Holbein as an artist, it also treats of him as a man.

FOR those who wish to follow the art of a craftsman a book shortly to be issued by Messrs. Hutchinson should prove of inestimable value. It is entitled *The Art Crafts for Beginners*, by F. G. Sandford, its utility being enhanced by the inclusion of two hundred working drawings and photographs.

AN important art book shortly to be issued by Messrs. George Bell & Sons is *English Portrait Drawings in Pencil and Pastel*, from the pen of Dr. G. C. Williamson. It deals with the small portraiture of England from the seventeenth century up to the present time. This edition will be strictly limited.

AN interesting work shortly to be issued by Messrs. Putnam is *Portraits of the Eighteenth Century*, by Sainte-Beuve, translated by Miss Katherine Wormeley and Mr. George Ives. The work will be in two volumes.

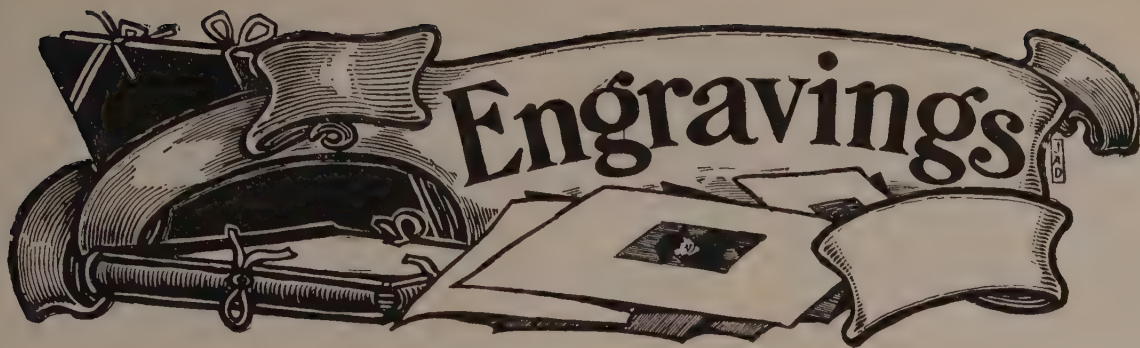
How to form a library is a difficulty which besets many, and this was appreciated by Mr. C.

F. Richardson, who some time ago published in America a volume on the choice of books which met with deserved success. Messrs. Putnam now announce a new and revised edition with a fresh work on "Suggestions for Libraries" added to it. The whole work gives in a plain and practical form necessary advice concerning the right use of books.

THAT famous work, *The Itinerary of John Leland in Wales*, about the years 1536 to 1539, has been arranged and edited by Miss Lucy Toulmin Smith, and will shortly be issued by Messrs. Bell.

It is nearly three hundred years since the first English translation of Boccaccio's famous *Decameron* appeared, and few editions published since do justice to the famous Italian novelist. The fine production of the Villon Society in 1886, from the translation of John Payne, is, of course, well-known to all book lovers, and another edition of the same translation, which appeared in 1893, is also frequently met with. There is, however, room for a finely illustrated edition, and this want is to be filled by a superb edition now in preparation by Mr. Henry Bumpus. It is a translation by Mr. J. M. Rigg, with illustrations by Louis Chalon, who, it will be remembered, illustrated the 1893 edition. It will appear early in January in two royal octavo volumes, and the publisher claims that it is the edition of this famous work.

IN these days, when the multitudinous number of books compel every serious book collector to specialize, one class of book, perhaps, gives more opportunity than any other to the assiduous collector, that is the literature connected with the origin, rise, and development of railways. To acquire a representative collection of *Railroadiana* is no easy task, but this has been done by Mr. Edward Baker, of Birmingham, who has devoted over twenty years in acquiring a collection of over 1,500 items, many of which it would be impossible to duplicate. All these have been carefully catalogued, and a copy of the catalogue will be sent free to any of our readers who care to apply. Mr. Baker's address is 14, John Bright Street, Birmingham.



The Surimono of Japan

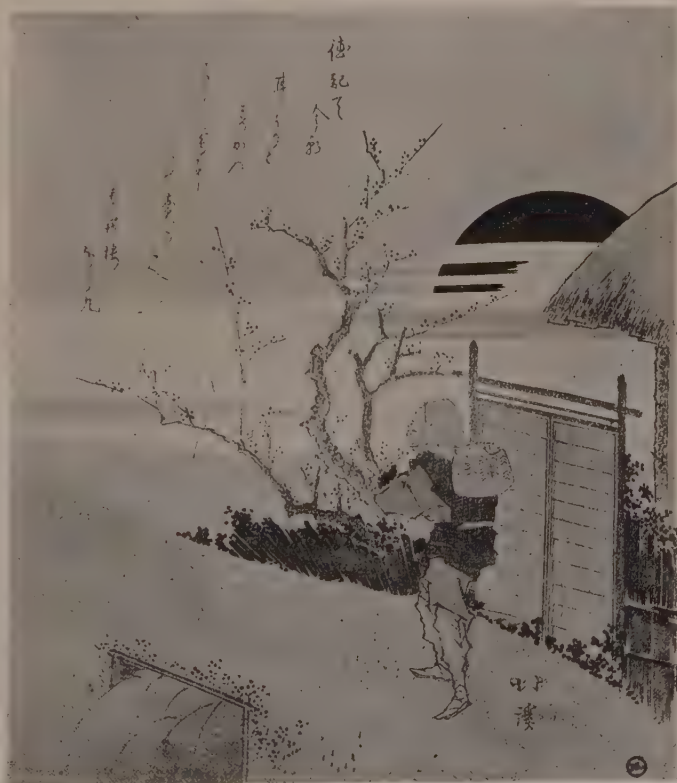
By Edward F. Strange

DURING the last portion of the eighteenth and first of the nineteenth centuries, at the time of the New Year, on the birth of a son, the birthday of a friend, or even to commemorate a special gathering of poets, collectors, or craftsmen, it was the custom in Japan to send round small sheets of fine paper, printed with, generally, a poem and some sort of pictorial device. These are called *surimono* (literally, things printed), and are as nearly as possible the equivalent in principle of our Christmas, New Year, and birthday cards.

The Japanese colour-print, in its ordinary form of a broadsheet, has received a good deal of attention at the hands of collectors and art amateurs in general. To this its intrinsic merits have of course contributed, not the least of these being its value as a practical piece of effective decoration. The *surimono* has hardly been collected at all, and most books on Japanese art give it but the barest of notices. The absence of the quality just mentioned is perhaps the most obvious reason for the omission, with this additional, that many *surimono* are mere riddles to their possessors. The fact is, as will to some extent appear in this essay, that the subject chosen is often

essentially symbolical; and to appreciate fully the allusions and inwardness of the device one needs not only to be fully acquainted with this phase of popular Japanese fancy, but to be able to read and again fathom the depths of the accompanying poem— itself often both obscure and allusive in the extreme. But without going so far, it is yet possible for one who has, so to speak, mastered the alphabet of Japanese art to find much to enjoy in the mere craftsmanship of the *surimono*, although its meaning escape him and its inscription be in an unknown tongue. The skill displayed in these prints is of a surprising level of excellence, and, from the purely mechanical

point of view, may be said to surpass anything else in the history of colour-printing throughout the world. The process is the same as that used in the production of broadsheets, though in this class of work the breadth and boldness of effect so characteristic thereof are almost necessarily sacrificed to a minuteness of detail and precision of execution, which are often little less than marvellous when one remembers that the result is produced without the aid of the press or of any but rule of thumb methods of securing accuracy of registration and the like.



NEW YEAR'S DAY
IN THE NEW YEAR

A MAN SELLING THE FIRST FISH CAUGHT
BY HOKKEI



LADY AND CHERRY-BLOSSOM
BY HARUKAWA GOSCHICHI

Another difference in treatment is the very frequent use of metals in the form of gold, silver, or bronze dust printed in with a medium of rice paste; and also a large and ingenious employment of blind-printing (*gauffrage*), which has the effect of either setting up portions of a design in relief and so heightening the effect, or of giving interest to flat masses of white or colour by covering them with a subtle diaper. Both these processes were used in the broadsheets, and especially in those of the Osaka school, but never to such advantage and with such skill and delicacy of craftsmanship as in the *surimono*. There is a story among the Japanese that this relief was made with the point of the elbow of the printer, but it should perhaps be looked on as merely a legend of the craft, hinting dimly at origins.

The *surimono* does not go back to a very remote period, naturally, for it represents the most complete development of the technique of colour-printing. The earliest, as far as the experience of the writer

goes, are probably a set by Koriūsai. These would date from about 1770, and they display none of the tendencies to minute finish that belong to later prints. They are boldly coloured, designed with a strong masterly line, and the relief used is considerable. The series is very rare, and should be greatly treasured by its fortunate possessors. There are five in the National Art Library collection. Another early maker of *surimono* was Shunshō, the master of Hokusai. In his prints he sometimes uses a particularly fine green, and the subjects of them are generally historical. These prints are also very seldom met with; in style they resemble the fine illustrated books of the period rather than the broadsheets or the ordinary type of *surimono*.

Of Hokusai himself little need be said in this place, so fully and sympathetically has Edmond de Goncourt dealt with his work at large, and the *surimono* in particular. But, to get the subject into scale, it must be noted that the earliest known example of the great master belongs to the year 1793, and is signed with the signature *Shunrō*; and that it is on a *surimono* that he first used the signature *Hokusai* in

1798. The prints made by him vary considerably in form, but the gems of the series are undoubtedly the smallest, of about $3\frac{1}{2}$ inches by $4\frac{1}{2}$ inches measurement, the prevailing colours being a delightful green and rose-pink, and the subjects always including women of exquisite grace. Another series, in which the subjects are of almost equal beauty, measures about eight inches in height by twenty inches in width. Hokusai covered a wide field in the selection of his subjects. Beautiful women, landscapes, the popular deities, scenes of the street, came with equal facility and perfection of expression from his masterly brush. And one must not forget the "still life" prints, of which the pictorial portion generally consists of a mere group of objects generally symbolical, but placed and drawn with inevitable rightness. This class of design became much favoured by later artists; it is possible that Hokusai was the first to use it for this purpose.

With the exception of Hokusai himself, whose *surimono* have been somewhat disregarded by writers

dazzled not unreasonably by his greater work, the place of honour among the artists of this category must be given to Gakutei. Harunobu Gakutei is said to have been a son of the Harunobu whose



THE THREE PEACHES OF SEI-YŌ-DO
BY GAKUTEI

broadsheet prints rank so highly with lovers of Japanese art. He was certainly an author of some note, and a friend of Hokusai. He became a pupil of the latter when well advanced in years, but the sources of his style will be found in the least known of his master's work—the illustrations to romances—which, considering Gakutei's associations, is, after all, only what one might expect. As a book illustrator, he was certainly of high rank; and a volume of landscapes by him (*Sansui Gwajō*) is well worth preserving, as are also the novels with his woodcuts. Whether he is to be identified with that Bokusen who inspired the *Mangwa* is a matter for further speculation. Both were, at all events, literary men who took up art under the influence of the master, and both were working at Nagoya at the same time with him.

Gakutei's *surimono* have a quite extraordinary precision of execution. He is fond of diapered back-grounds and of the lavish use of metallic powders and relief. He rarely shows any leanings towards realism, adopting generally a severe but highly decorative convention, which, however, so far from hiding, rather tends to enhance a certain sombre sentiment wherein may be seen something almost

akin to the spirit of the illuminators of the middle ages.

The only one of the *surimono* artists whose work approaches to that of Gakutei is another, and perhaps the greatest, of Hokusai's pupils, Hokkei (1780-1856 to 1859), who is also said to have been himself the master of Gakutei, but whose work was certainly contemporary with that of the last-named. He was a fish seller who abandoned his trade for the craft of colour-print maker and book illustrator; and in these new walks of life he attained a skill which most closely approaches to that of his master, in the particular phases of the latter's work imitated by him. His *surimono* have not the grace of those of Gakutei, substituting therefor a more masculine vigour. They are of great importance, and, as yet, by no means rare as prints of this nature go. The example here reproduced has been chosen for the sake of its subject—a fisherman selling the first fish caught in the New Year—a pleasant allusion to the artist's own early life.

Another of Hokusai's pupils, Teisai Hokuba made a series of rare *surimono*, having the small and delicate workmanship of those already alluded to in the notice of Hokusai; from which, indeed, without the signature, the present writer would hardly care to have the responsibility of distinguishing them. Hokuba was a left-handed artist and died in 1844, aged 74 years, after having renounced the world and retired to a monastery. He also made use of the signature Shunshunsai, but I have never seen this on a *surimono*.



LADY SEATED UNDER A PLUM TREE
BY GAKUTEI

The Surimono of Japan

Hotei Hokuga was another pupil of Hokusai, but other than this nothing is known of him beyond the story that he was a poor painter who had some reputation for preparing fine colours which he disposed of to his fellows. Our illustration is probably one of a series, again with a personal flavour; for its subject, Daikoku carrying a forked radish of enormous size, can hardly fail to have some connection of the sort with the artist, whose first name was that of another of the "Seven Gods of Good Fortune."

Within the space of a magazine article it is obviously impossible to do justice to even a very few of the artists associated with any special class of work; and that at my disposal would hardly permit of a bare mention of the many names found on these prints. One, only, can yet be indicated, in the hope, on the writer's part, that the mention of him may produce some evidence of identification, which at present is absolutely lacking. The National Art Library possesses three very beautiful prints signed Harukawa Goschichi, one of which is here reproduced. About this artist I know nothing. Harukawa would be the name of a family (in the artistic, not domestic sense, as Utagawa and others). It was borne by a man who published books of designs for craftsmen about 1759, but that is rather too early for the prints in question, unless the artist had lived at least another fifty years. The second name suggests a *nom de pinceau*, as it is the Japanese equivalent of the numbers 5 and 7. However this may be, the *surimono* rank very high, and should be carefully looked for by collectors.



A GEISHA

BY HOKUSAI

Other artists whose work is in many cases as well worth critical notice as that of several of the preceding typical instances are Toyokuni I., and his son, Gosōtei Toyokuni (also called Toyoshige); Kunisada (Toyokuni II.) who issued one most

notable *surimono*,* a portrait of himself inscribed "From this year I take the name of Toyokuni the second, 7th day of New Year (1844)"; Baigaku, a girl of eleven years of age; Hanzan, who devoted himself especially to work of this kind during the middle of the nineteenth century; Hokumyō, Hokushū, Hoku-un, pupils of Hokusai; Keisai Yeisen, Kuniyoshi, Nihō, Shigeharu; Shigenobu,

* In the collection of Michael Tomkinson, Esq., of Kidderminster.



DAIKOKU WITH A RADISH

BY HOKUGA

二 月	月 沙	梅 園	月 鳳	女 鳥	長 月
NIHŌ	GESSHU	DAIKOKU	GEPPŌ	HOKULA	BŌGETSU
山 溪	湖 龍 齋 圖	長 渚	山 上 雅 集	長 舟	
HOKKEI	KORIUSAI	CHŌSHO	HOKUGA	SHINSAI	

LIST OF
SIGNA-
TURES

the son-in-law of Hokusai; Shinsai, another artist of the same school; Shunman, the designer of flowers; Shunkō, Shunsei, and many others whose names are possibly assumed or those of unrecognised amateurs.

In connection with the last, one may note that it is certain that the professionals sometimes made *surimono* for the trade, and possibly affixed the names of their patrons thereto. Mr. Tomkinson has one by Kuniyasu especially inscribed "Not made for sale"; and the words "Made by request" are frequently found.

In conclusion, one may hope that more attention will be paid in future to this most interesting and hitherto almost uncultivated field for collectors. But a word of warning must be permitted. There are a very large number of most deceptive forgeries in the market. These prints were made in Japan

some years ago, either from old blocks or from new ones so carefully cut as sometimes to deceive the very elect. They are almost always on paper of a brownish tint, and the occurrence of this should at once arouse suspicion enough to inspire a close examination. Some prints of Hokusai, Shinsai, and others of his pupils were especially favoured in this respect, and although I have heard that the blocks have been seized and destroyed, there are few collections which do not include specimens. These are, it must be said, quite beautiful in themselves and worth possessing for their own sake; but the collector will hardly be pleased at being asked to pay the price of originals for them.

Note.—The illustrations are all reproduced by permission of the Authorities of the Victoria and Albert Museum, from specimens in the collections of the National Art Library, which have now been catalogued and arranged.



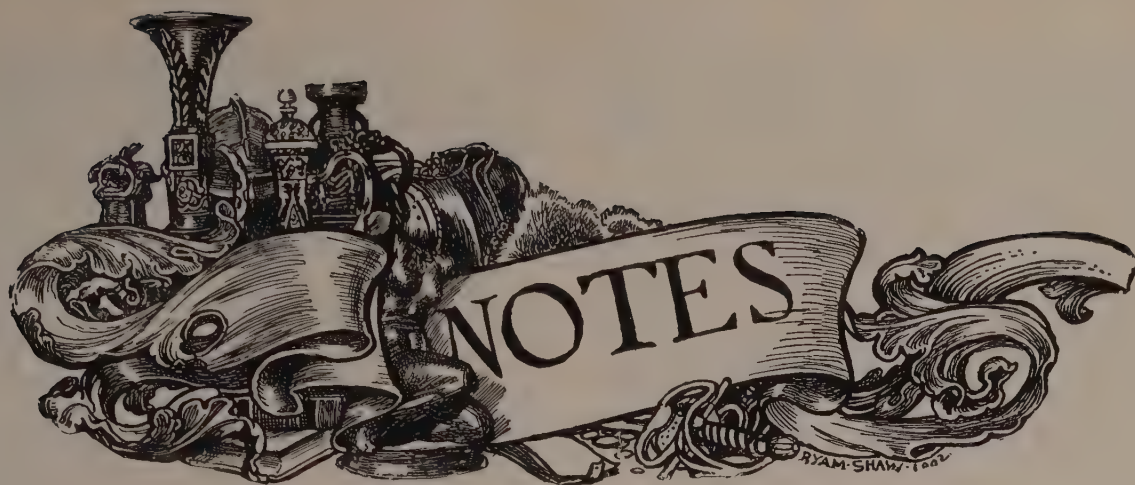


A. Colibert, Des^t et Fecit.

PITY.

*By Nestlings to the Maiden brought,
She's PITY'S tender Lesson taught.*

London. Published Novem. 14th, 1785, by R. Wilkinson, N^o 58, Cornhill.



ROMAN lamps of bronze have very rarely been found in Britain. So seldom do they occur, that every discovery of the sort should be accurately recorded, so that the Roman lamps found in Britain may be compared, with a view of ascertaining their place of manufacture, and settling the question whether they are of home or foreign origin.

The small bronze lamp, of which an illustration is given ($\frac{5}{8}$ scale linear), was found before 1886, amongst other Roman remains on Ham or Hamdon Hill, near Montacute and Stoke-sub-Hamdon, South Somerset. It has recently been presented to Taunton Castle Museum, with other archaeological remains, by Dr. Hugh Norris, of South Petherton. In length it is a little more than 3 inches, viz., 78 mm.; maximum width, 32 mm. Its weight is 1 oz. 12 dwt. (Troy). The surface is rather rough, and it does not afford a good example of patination. The only ornamentation on the lamp consists of a herring-bone design on the projection at the top of the handle, and the concentric circles on the bottom of the lamp.

A bronze lamp something of this character, but larger, was found at Westhall, near Wangford, Suffolk; over its handle is a crescent cast with the



ROMAN LAMP OF BRONZE
FOUND ON HAM HILL, S. SOMERSET

lamp, and on each side loops for small chains, by which it could be suspended. A similar lamp to

the Westhall one was found at Kingsholm, near Gloucester. The Westhall example is in the British Museum; and also a specimen from South Shields and another from London. The Guildhall Museum has one example, namely, a bronze lamp with two spouts, also found in London.

The unique bronze lamp found at West Lodge, Colchester, is well known, as is also the four-nozzled lamp of bronze found near Windsor in 1717, and presented to the Society of Antiquaries by Sir Hans Sloane.

Taunton Castle Museum also possesses three rare Roman lamps of lead, found in the Roman lead mines at Charterhouse-on-Mendip. The example, with a hook for suspension, is figured ($\frac{1}{2}$ scale linear); a Roman lamp of iron of somewhat the same character was found with other Roman relics at the "Bartlow Hills," in Essex.

It was from the Golfer's point of view that two pictures of children

were
mentioned
by Mr.
Martin
Hardie in our October
number, page 121.

Those who read the Notes of that month will remember the interesting discussion on the origin of Golf, for each of these portraits illustrated a child holding a golf club; but these



ROMAN LEADEN HANGING
LAMP
CHARTERHOUSE-ON-MENDIP



No. III.—PORTRAIT OF A CHILD ATTRIBUTED TO WYBRAND DE GEEST
FROM THE COLLECTION OF MR. GEORGE E. LEON



No. IV.—PORTRAIT OF A CHILD ATTRIBUTED TO ALBERT CUYPP
FROM THE COLLECTION OF MR. GEORGE E. LEON

pictures, which were also discussed from a connoisseur's point of view, are from that point of view noticed this month. We had better call the attention of our readers once more to these two portraits, which were numbered 1 and 2 respectively. No. 1, which is in the Ryjks Museum, Amsterdam, is attributed to Wybrand De Geest, while No. 2, from the Huybrechts collection, is attributed to Albert Cuypp. Mr. Hardie pointed out at the time that there is not a shadow of a doubt that these pictures came from the same studio, because of the obvious similarity of technique and design, etc.; and, moreover, the pictures are both dated "Anno, 1631," a curious coincidence.

We have since received a letter from a Mr. George E. Leon, who is the possessor of two Dutch portraits, which we illustrate here, numbering them 3 and 4. We quote an extract from Mr. Leon's letter, bearing interestingly on the authorship of No. 3 portrait, as follows:—"I am much interested in a note of this month's CONNOISSEUR, on the portraits of two Dutch children, one attributed to Wybrand De Geest, and the other to Albert Cuypp, because I also have two portraits

of children, one attributed to Albert Cuypp, and the other by an unknown artist, dated 1631, and with a Coat of Arms in the right hand top corner. I quite agree with Mr. Martin Hardie that the attribution to Albert Cuypp of No. 2 portrait must be wrong, if the attribution of No. 1 portrait to De Geest be correct, because, as far as I can see from the illustrations, these pictures are from the same studio; besides, Cuypp was only 26 years old when they were painted, and the style appears too mature and set for so young a man. However, one would have to study Cuypp's early portraits before deciding on that point. I have thought that my portrait by an unknown artist might be by Sustermans, but have been by no means satisfied that this attribution is right. What I have wanted to find has been a master who combined a southern feeling for colour and costume with a distinctly Dutch, or perhaps Flemish, character. I see in Bryan's *Dictionary of Painters* that De Geest resided in Rome for several years, so it is quite possible for him to have combined the above qualities. De Geest was born in Antwerp, and one always notices that the Flemish painters

assimilated the ideas and sentiments of other nations more readily than the Dutch, who were extremely local in their tastes.

"As far as I can see, the two portraits illustrated in *THE CONNOISSEUR* are by the same hand that painted my picture, and it is for this reason that I am writing to you. Besides the curious coincidence of date, 'Anno 1631,' which, of course, is no evidence as to authorship, but only as to period, it also has the same patterned floor, the same design of lace, and a similar draping of the skirt. There is also a strange likeness between the face of the No. 1 portrait and my picture, and to all appearances the technique and method are the same."

RARELY has a book been published with a title more misleading than the *Florentine Palaces* of Miss Janet Ross. By Janet Ross (J. M. Dent & Co.) It suggests a great subject,

which would afford a great opportunity to a writer able to appreciate the architectural beauties of the Palaces of Florence and their enormous importance in the history of art, for in Florence originates the style of the modern dwelling house which makes for light and spaciousness as opposed to Gothic narrowness, irregularity and darkness. We should have looked for a logically and chronologically developed history of the private buildings in Florence; we should have expected at least a description of the characteristic features of these glorious palaces. The beauty of a building like the Palazzo Strozzi, the noblest edifice of its kind in the whole world, is so subtle, so unobvious, that it is apt to escape the attention of the ordinary tourist, who more often than not looks upon this architectural triumph as a featureless, unwieldy mass of stone. We should have expected Miss Ross to be carried away by enthusiasm in speaking of a subject which must have appealed to her, since it caused her to devote to it some 400 pages of close print.

But of all this she has nothing to say. She has adopted the clumsiest of all plans—the arranging

of her chapters in alphabetical order according to the names of the palaces, a system which necessarily forces her to come back again and again to periods and personages already referred to in previous chapters. She has little or nothing to say of the "Florentine Palaces," which form a shadowy background to the real subject of her book, a history, or rather a series of "histories," of the



COURTYARD OF THE PALAZZO DAVANZATI

families who happened to live in these palaces. Her facts are carefully compiled from a mass of contemporary records and more or less reliable authorities. She rarely ventures to express a personal opinion, and where she does, she fails to carry conviction. Thus she tries to uphold the theory that the Pazzi Palace was built by Brunelleschi for Andrea de Pazzi. "Poliziano's statement," she continues, "that Jacopo, Andrea de Pazzi's son, destroyed his father's house to build this palace, is controverted by documents found by Signor Jodico del Badia in the archives of the old

catasti, which show that Jacopo only incorporated an adjoining house he had bought with the one inherited from his father." Here is an instance of the danger of relying on a mere document, instead of being guided by the style of the building. Anybody conversant with the work of Brunelleschi would see at the first glance that the richly-decorated courtyard of this building cannot possibly be by Brunelleschi, and that everything points towards Giuliano da Majano—who was, moreover, known to have been employed by Jacopo. Under the heading of "Palazzo Pandolfini" we read that Pandolfo Pandolfini, as Florentine ambassador in Naples, was so popular there, and became such a favourite with the King, that his

THE lace so much admired and prized by Her Majesty the late Queen Victoria ranks first among

Honiton Lace English hand-made lace, and was introduced into England by the Flemish refugees in the year 1724. In the earlier work the Flemish designs were used, but later the floral patterns were introduced. The lovely lace worn on Her late Majesty's wedding gown had the Rose, Shamrock, and Thistle introduced into the design, emblems of the United Kingdom, and is considered the finest specimen of Honiton work known. Unfortunately, nowadays one rarely sees any very fine work done, although there are several districts away from Devonshire where Honiton lace is produced. Kingston-by-Sea,



AN OLD HONITON LACE HANDKERCHIEF

son Gianozzo—described as a jocund and liberal man, honoured by all who knew him—was made Bishop of Troia." But we are not told that Raphael, in designing the plans for this palace, for the first time introduced into secular architecture the now so popular *motif* of alternating triangular and arched pediments over the windows.

But Miss Ross discloses many interesting pages of Florentine history, which are of especial value, as she attempts to follow the great families through the decline of Florence, and in some cases to the present day, whilst most writers on the subject do not go beyond the time of the first Grand Duke of Tuscany. Curiously enough, the drawings by Adelaide Marchi, which accompany the text, lay particular stress on the architectural features so sadly neglected by the author, and are almost uncompromising in their rejection of pictorial effect as opposed to architectural truth.

near Brighton, has its workers who make some lovely lace; Diss, in Norfolk, too, can boast of a lace school; and Taunton also produces it. The Japanese have made this lace, and a set may be seen in the South Kensington Museum, showing what clever workers they are. In years to come, if good lace is to be had, it will have to be made by the natives, whose skill and patience are really wonderful.

Honiton lace is not the favourite it should be—one great fault being its extreme whiteness, which few complexions can stand. If Honiton lace workers would use a fine flax thread, instead of the cotton generally used, it would find a more ready sale, and would again become "the" lace. The accompanying photograph is of an Old Honiton handkerchief, more than a hundred years old, and shows the style of design in *those* days—totally different to that produced to-day.

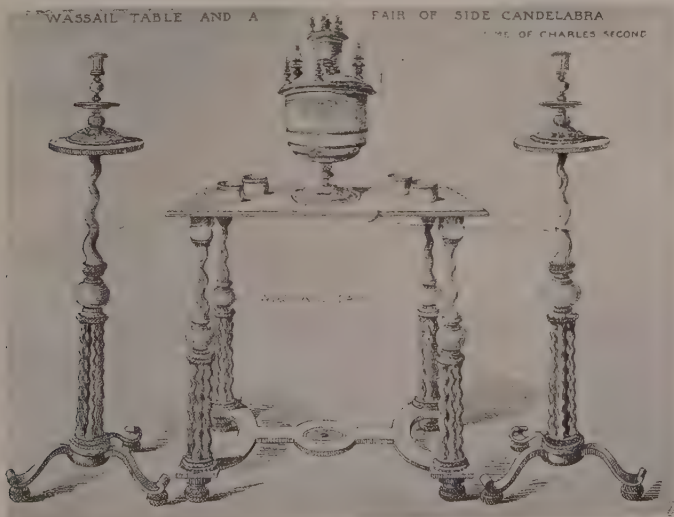
THIS Society held its annual exhibition at Hove, from Nov. 17th to 22nd ; the special feature this year being the loan exhibition of etchings by deceased masters, from Rembrandt to the present day, and the loan exhibits of china and porcelain. Outside these loan collections there were the usual exhibits of paintings (oil and water-colour), photography, and arts and crafts by members of the Society, which did not bring out any very new departure or striking originality. The book-binding, however, really showed some more thoughtful design this year ; and here, in the arts and crafts, Miss Casella's work was of interest. Among the paintings an oil sketch by John Lavery was, as usual, strong and sound in values, and a head (coloured etching) by Helleu, in the Black and White Room, was really brilliant. In the etchings, where Mr. Wedmore lent his valuable aid, the selection was (very probably in consequence) carefully chosen and good—but, alas, how limited ! One wondered that Brighton, with all Sussex to aid, could not produce more than the 63 etchings here. Still, in the 16 Rembrandts, in the Ostades, in that rare and interesting craftsman, Wenceslaus Hollar, above all, in the five Whistlers, there was much to be grateful for.

AT a famous auction in the North Riding, a correspondent had knocked down to him a curious tub made of the wood known as *lignum vitæ*, which he purchased for use as a fern-pot. He later acquired, in several adjacent towns, various pieces made



CHARLES I. WASSAIL BOWL

of the same wood, and obtained at the same sale. This caused him to try and discover what the original use of the "tub" could have been. Put together, the pieces formed an object which none would venture to name. Later, in the *Building News*, there appeared an illustration of a rare and presumably unique article, which seemed in many ways similar to our correspondent's find, which was evidently a wassail bowl, one of the rarest of the drinking vessels of old England. The bowl illustrated is beautifully fitted with engraved silver taps and bands, and is not only a wassail bowl, but also a wine fountain of, it is believed, the time of Charles I.



MR. H. SCOTT BRIDGWATER has for a long time enjoyed the reputation, together with Mr. Appleton, of being among the leaders of modern mezzotint engravers. An impression of his interpretation of Sir T. Lawrence's *Lady Leitrim and Child*, which has just reached us from Messrs. P. & D. Colnaghi & Co., will do much to enhance his reputation even further. In this plate he proves himself the equal of the great mezzotint engravers of the eighteenth century. Only 275 impressions are to be issued—all artist's proofs—after which the plate will be destroyed.

A plate of *Juliet*, by Mr. M. Cormack, published by Messrs. Frost & Reid, of Bristol, has to be considered from a different point of view. Here we have not the interpretation of another artist's work, but a direct expression of the engraver's ideal of beauty in woman. This obviates the necessity of suggesting the brushwork and the character of the paint, which is essential for successful translation into black and white of a painted canvas, and the technique is naturally different. The grace and beauty of Mr. Cormack's model will ensure popularity for his plate.

From Messrs. Bemrose & Sons Ltd. we have received an excellent reproduction in colours of Mr. W. L. Wyllie, A.R.A.'s, large Academy picture "*Trafalgar, 2.30 p.m.*" This picture has been on view so recently that it needs no detailed description. The reproduction has been produced by skilled artists under Mr. Wyllie's personal supervision, and is in every respect a faithful rendering of the original. The size of the plate is 40 in. by 28 in., the published price £1 1s. for the ordinary prints and £3 3s. for artist's proofs, which are limited to 300.

AN interesting memento of the late Sir Henry Irving has just been issued by Messrs. Spink & Sons, Piccadilly.

It takes the form of a small bronze medallion bearing on the obverse an excellent portrait of the late actor by Frank Bouchier as "Becket," and on the reverse the quotation "Mighty Magician, Master of the Spells, That move to Grief or Pity, Love or Scorn," together with the date of Sir Henry's birth and death, "1838-1905."

The Royal Collection of Paintings at Buckingham Palace and Windsor Castle By Lionel Cust, M.V.O.

With 180 photogravures (Heinemann)
In Cloth Portfolios, 10 gns.
Bound in full Morocco, 16 gns.

AT the instigation of King Edward, the valuable collection of pictures in the royal possession have recently been most carefully re-arranged by Mr. Cust—who since 1901 has been their custodian—with the aid of a carefully selected body of experts. In the course of the work many valuable paintings, the existence of which had been almost forgotten, were found hidden away in

little-frequented rooms, and to these others, the private property of His Majesty, have been added, with the result that the collection is now fairly complete, all the chief continental schools, especially the Dutch and Flemish, being represented, though there are still regrettable gaps in the continuity of examples of British painting. The story of the growth of the collection is graphically told by Mr. Cust in his preface to the two noble volumes of Rembrandt photogravures recently published, which practically give to the whole nation the privilege of becoming acquainted with its greatest treasures. The nucleus of the collection, Mr. Cust explains, was in existence as long ago as the beginning of the sixteenth century, as proved by the inventory of the paintings owned by Henry VIII. at his accession, and many important additions were made to it during the reigns of Edward VI. and Elizabeth, including masterpieces by Holbein, Sir Antonio Moro, and Pieter Pourbus, with other paintings the value of which is chiefly historical. The death of the Virgin Queen was succeeded by a break in the acquisition of works of art, for James I. had absolutely no æsthetic tastes, though his eldest son Henry was gifted with fine art acumen, and had he lived to come to the throne would probably have been a very generous art patron. As it was he owned many notable pictures which were inherited by his ill-fated brother Charles I., who before the Civil War began was also an eager collector, adding to the royal galleries not only many portraits by Sir Anthony Van Dyck, but also several typical Spanish pictures given to him when he was in Spain, and the whole of the fine collection of Italian works that had belonged to the Duke of Mantua. After the tragic close of Charles's troubled reign, his art treasures were sold and dispersed, but many of his finest paintings were bought by his adherents, who, after the Restoration, gave them back to the new King, William III., though his love for his native country led to his sending to Holland many pictures that should never have been allowed to leave England, replacing them with good Dutch works; and during the reigns of the Brunswick family the royal collection grew rapidly, but the early death of the Prince Consort put a sudden end to its increase, for the one desire of his widow was to keep everything in their home exactly as it was during their happy married life. When at last King Edward came to the throne, a radical overhauling was needed to bring order out of the chaos into which the royal collections had fallen, and it was to that overhauling that the inception of the beautiful publication under notice was due. The task of reproducing the pictures selected for it was wisely confided to the Fine Art Publishing Company, who have already achieved so many triumphs of translation into black and white. In the present case it would, indeed, have been difficult to excel the remarkable renderings of tone values, and the almost literal interpretations of the distinctive characteristics of each work. The greater number of the plates have some of the soft velvet-like texture of mezzotint. Among the fine renderings are those of Titian's *Gathering Storm*, the beautiful atmospheric effect of which anticipated the



NAPOLEON AT FONTAINEBLEAU

BY PAUL DELAROCHE

IN THE ROYAL COLLECTION

later triumphs of landscape art; Jakob van Ruisdael's *Windmill*, that has well caught the feeling of wind the talented Dutchman was so clever in suggesting; the *Portrait of Johann Fischer*, with its good realization of Gainsborough's peculiar handling; Pieter de Hooch's *Game of Cards*, with its brilliant effect of light, Gerard Ter Borch's *Letter*, every detail of which is faithfully rendered; Velasquez's *Portrait of Don Balthazar Carlos*, reproducing with rare skill the various textures of the prince's semi-military costume; Lord Leighton's *Bianca*, one of his finest compositions, painted in the same year as

the portrait of himself in the Uffizi Gallery, when he was at the zenith of his power; and the deeply interesting *Family Group of Charles I., Henrietta Maria and the Infant Prince of Wales*, by the comparatively little-known Hendrick Gerutz Potz, whose work is only now beginning to be appreciated at its true value.

Again we must protest against the description of the plates as "photogravures." They are "Rembrandt photogravures," which is a totally different thing—excellent reproductions, no doubt, but not printed by hand like genuine photogravures.

Water Colour Drawing Competitions Results

CLASS A.

- 1st Prize, *Caedmon*, Sea-scape. (E. Enoch Anderson, R.B.A., Whitby.)
 2nd Prize, *Roma*, Sea-scape. (Miss J. Villiers Stuart, London.)
 3rd Prize, *Hap-hazard*, Sea-scape. (Arthur S. Underwood, Hatch End.)

Honourable Mention.

- Bogey*. (C. M. I. Grierson, London.) Two subjects.
Adriatic. (Oswald Garside, Barnes.)
Twankey. (G. Stanley Howard, Hatch End.)
Salticus. (J. W. Farnsworth, Sheffield.)
Perseus. (Arthur Wisden, Hastings.)

CLASS B.

- 1st Prize, *Little Bill*, Landscape. (Miss Mary Woodward, London.)
 2nd Prize, *Abbot*, Landscape. (Oswald Garside, Barnes.)
 3rd Prize, *Cley*, Landscape. (Fred Taylor, London.)

Honourable Mention.

- Brake*. (Miss Dorothy B. Martin, Wolverhampton.)
Gib. (Mrs. Leonard Felkin, Gibraltar.)
Think. (Miss Sylvia Drew, Westcott.)
Spes. (Ch. H. Cooke, Muswell Hill.)
Alcibiades. (Geo. Phoenix, Wolverhampton.)
South Saxon. (Miss H. Violet Adamson, Brighton.)
Nature. (Claud Hayes, Guildford.)

Books Received

- Netsuke*, by Albert Brockhaus. (F. A. Brockhaus, Leipzig.)
Notable Pictures in Florence, by Edith Harwood; *The Casentino and its History*, by Ella and Dora Noyes. (J. M. Dent & Co.)
The Art of the Theatre, by E. Gordon Craig. (T. N. Foulis.)
The Reliquary and Illustrated Archaeologist, by J. Romilly Allen, F.S.A. (Bemrose & Sons.) 12s. net.
Organ Music, by C. F. Abdy Williams, M.A., Mus. Bac. (Scott Publishing Co.) 3s. 6d. net.
Gerard David und Seine Schule, by Eberhard Freiherr von Bodenhausen (Bruckmann, Munich). 40 marks.
Constable, by Sturge Henderson. 7s. 6d. net; *Hans Holbein the Younger*, by Ford Madox Heuffer. 2s. net. (Duckworth & Co.)
Paris als Musikstadt, by Romain Rolland. 1 mark 25; *Der Tanz als Kunstwerk*, by Oskar Bie. 1 mark 25; *Arische Weltanschauung*, by Houston Stewart Chamberlain. 1 mark 25. (Bard, Marquardt & Co.)
Character of Renaissance Architecture, by Charles H. Moore. 12s. 6d. net; *Studies in Architecture*, by Reginald Blomfield, A.R.A. 10s. net. (Macmillan & Co., Ltd.)
Drawings of Menzel, by Prof. H. W. Singer. 7s. 6d. net; *Later Works of Titian*, by Henry Miles. 3s. 6d. net; *The Pre-Raphaelite Brotherhood*, by J. Ernest Phythian. 3s. 6d. net. (Geo. Newnes, Ltd.)

- Burma*, by R. Talbot Kelly, R.B.A. 20s. net; *Rembrandt*, by Mortimer Menpes. 12s. 6d. net. (A. & C. Black.)
Arundel Club Portfolio.
Thomas Gainsborough, by Wm. B. Boulton. 7s. 6d. net; *English Furniture*, by F. S. Robinson. 25s. net; *The Homes of Tennyson*, painted by Helen Allingham. 7s. 6d. net; *How to identify old Chinese Porcelain*, by Mrs. Willoughby Hodgson. 6s. net. (Methuen & Co.)
Appreciation of Pictures, by Russell Sturgis. 7s. 6d. net. (B. T. Batsford.)
Ideals in Art, by Walter Crane. (Geo. Bell & Sons.)
Somerset House, Past and Present, by Raymond Needham and Alexander Webster. (T. Fisher Unwin.)
The Story of The Tweed, by Sir Herbert Maxwell, Bart., with illustrations by D. Y. Cameron. (J. Nisbet & Co.) 5 gs. net.
The Art of Portrait Painting, by Hon. John Collier. 10s. 6d. net. (Cassell & Co.)
Jean François Millet, by Richard Muther. 2s. 6d. net. *James McNeil Whistler*, by H. W. Singer. 2s. 6d. net. (A. Siegle.)
How to Draw in Pen and Ink, by Harry Furniss. 3s. 6d. net. (Chapman & Hall.)

THE sumptuous work on Cosway, by Dr. Williamson, which was published in 1896, and is still to be considered the standard book on this subject, Richard Cosway went out of print almost immediately after publication, and copies (G. Bell & Sons) of it are at the present time almost impossible to secure. It now appears in a new form, partly re-written and brought up to date in accordance with recently discovered sources of information, and at a price which will make it accessible to a far wider circle of readers. The practical value of the book is much enhanced by the inclusion of three appendices giving lists of the pictures exhibited by Maria and Richard Cosway between 1760 and 1806, of persons whose portraits were painted by Cosway, but cannot be traced, and of engravings after Richard and Maria Cosway. Unfortunately Dr. Williamson contents himself in the case of the latter with giving an extract from Mr. F. B. Daniell's catalogue raisonné of 1890, which is not entirely complete. Thus the list of engravings does not include *Harriet, Viscountess Bulkeley*, though her name figures in the list of "plates in existence." The *Portrait of a Lady in a Grecian Dress*, engraved by Bartolozzi (reproduced vol. xi., p. 182 of THE CONNOISSEUR) is entirely omitted.

THE picture reproduced on next page will probably interest some of our cricketing readers, and should be compared with the one that appeared in our July Cricket issue on page 170. It is a representation of the Rev. John Chandler when a boy in cricketing costume, holding a bat of curious shape, even more curved than the one in the picture attributed to Gainsborough.

It is an oil painting executed by John Russell, the celebrated painter in pastels, and bears the date 1767. The tradition in the family in which it is preserved is that the costume was that of Eton, and if this can be accepted, the picture has a still greater attraction.

Notes

The Chandlers were a Surrey family, and were closely connected with Guildford, where John Russell was born. In this respect, it is interesting to point out, that the very earliest mention of cricket occurs in connection with the evidence of certain scholars from the free school of Guildford in the fortieth year of Elizabeth. To this particular school Russell himself was sent, and various members of the Chandler family were scholars in the same place. There was a long continued law-suit in Guildford with regard to the withholding of a certain garden-plot near to the town ditch, which was claimed as part of the waste land of the town, and had been withheld for forty years from the use of the inhabitants.

In 1597, John Derrick, gentleman, one of the



THE REV. JOHN CHANDLER

BY JOHN RUSSELL

Queen's Majesty's Coroners for Surrey, aged fifty-nine, gave evidence that he had known the land for fifty years or more. He stated that it lay waste, and was used by the inhabitants of Guildford to saw timber in, and for sawpits, and declared that, when he was a scholar in the free school of Guildford, he and several of his fellows "did runne and play there at crickett and other plaies," and also that the same was used for the baiting of bears in the same town, until it was enclosed. This curious entry in the town books was examined by Dr. Murray, when he prepared the earlier volume of his great dictionary, and he declared it to be the first reference to the game of cricket that he had been able to detect. In connection with the subject of the game, and the pictures

which illustrate it, this reference should never be overlooked.



FRONT OF OAK CHEST FITTED INTO OVERMANTEL

THE oak furniture illustrated came into the present owner's possession 21 years ago. For convenience in moving he had castors added to the front legs of the chair, and the seat cushioned, otherwise it is in its original condition. The centre panel is inlaid, and the love of irregularity in design so evident in the work of our forefathers, is here evident in the fact that the sides of the panel are bounded by pilasters unequally carved, as will be seen by reference to the illustration; yet one is liable to look at the chair for some time without noticing the fact. The front of a black oak chest beautifully inlaid with hundreds of pieces of holly or other light-coloured wood, arranged to suggest castles, courtyards, and lantern towers, has been removed and fitted into an overmantel. It was most carefully removed, and could at any time be replaced in its original position. The curious part about it was, that a secret compartment was revealed, ingeniously arranged so that by bending out the strip of oak—marked *A* in the sketch—a knob *B* was released, which allowed the floor of the upper box to revolve, as indicated by the dotted lines, exposing a long narrow box two inches deep. The photograph has not brought out the inlaid work, but possibly one of our readers would be able to decipher it sufficiently to be able to form an opinion as to whether it be a Nonesuch chest, or suggest its probable origin.

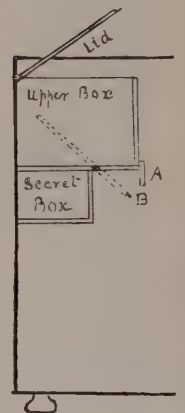
The other chest is a very fine specimen, with panels deeply set and carving of bold design.



OLD OAK CHAIR



OLD OAK CHEST



SECRET
COMPARTMENT
IN INLAID
OAK CHEST



A SWEDISH FARRIER'S KNIFE

THIS beautiful damascened knife belongs to a set of farrier's implements, all decorated in a similar manner, in the collection of Christian Hammer, of Stockholm, dispersed in 1893. The blade, which is wide and curved, is decorated in gold arabesque, and the subject of a stag hunt. The work is evidently of the sixteenth century, but the runic character of the involutions and the style of the damascening, an art for which the Vikings were remarkable, point to its Scandinavian workmanship.

THESE beautifully chiselled candlesticks are of the period of Louis XVI., and are very similar to the work of Gouthière, as seen in the Wallace



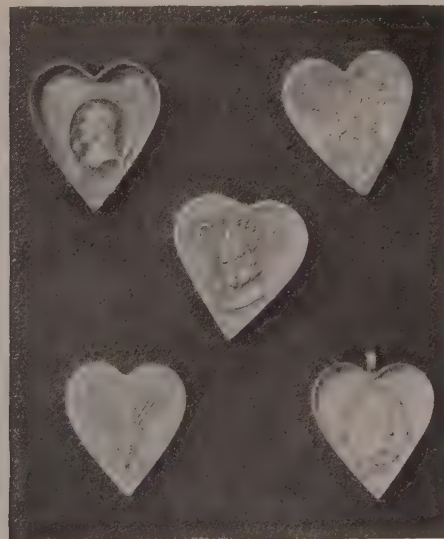
PAIR OF LOUIS XVI. CANDLESTICKS IN THE STYLE OF GOUTHIERE

and Jones collections. They are of bronze, and are ornamented with birds and vine leaves, with bunches of grapes twisted round the stem of a vine. The wreath round the sconce, which is of ormolu, and that round the base of the pillar, consist of groups of various fruits; and the larger wreath round the foot, which is also of ormolu, is formed of vine leaves most exquisitely engraved.

The candlesticks stand 10 ins. in height, and measure $5\frac{1}{2}$ ins. across the base.

It is well known that the Stuart tradition was very strong in England for nearly a century after the death of King Charles I., and perhaps only expired as an active force in politics when the hopes of that hapless family were finally shattered by the failure of the Rebellion of 1745. The King's memory was kept alive among his loyal adherents by a variety of small objects which could be carried about the person, and some interesting specimens of these, which belong to Mr. Sloane Stanley, of Paultons Park, Romsey, have been kindly placed at our disposal for the accompanying illustrations.

**Stuart
Relics**



LOYALIST SILVER LOCKET



HEART-SHAPED LOCKET OF GOLD AND CRYSTAL

The first of these shows examples of the little silver lockets long carried by the loyal supporters of the fallen dynasty. These are invariably heart-shaped, and are decorated outside with some pious motto commemorating the King's death—his bust in repoussé, or devices like a heart pierced with arrows. Inside they always bear a minute medallion of the

King. A more elaborate token of the same character appears in full size in the second illustration; this is a heart-shaped locket of gold and crystal, with a medallion of the King surrounded with filigree work, and is an interesting specimen of the goldsmiths' work of that day. The two last illustrations represent an important relic of King Charles; this is a small book-shaped locket of gold and crystal containing the 'usual medallion of the King on one side, and, opposite, a small piece of a handkerchief, which bears the stain of the tragedy at Whitehall. The illustration is just two-thirds of the size of the original.



BOOK-SHAPED LOCKET OF GOLD AND CRYSTAL



INSIDE OF BOOK-SHAPED LOCKET



LODORE AND DERWENTWATER
BY A. HEATON COOPER
FROM "THE ENGLISH LAKES"
(A. & C. BLACK, LONDON, W.)



THE early winter sales of pictures are not often of a very exciting character, the anticipation being often greater than the realization. Those held during October and November at the usual fine art centres and elsewhere have been numerous but not, as a rule, of importance. Messrs. Horne & Co. dispersed the contents of Mr. F. Crisp's house



at New Southgate, N., on October 17th and following days, and this sale comprised a collection of 280 oil paintings and water-colour drawings, chiefly by modern English artists. On October 18th, Messrs. Foster included an unusual example of Andrew Plimer, the miniature painter, a portrait, in oils, of *Miss Joanna Plimer*, second daughter of the artist, done for Nathaniel Ogle, in whose family it has remained ever since: it is a three-quarter figure in low-cut dress, on a canvas 50 in. by 40 in., but it only realized 55 gns. On November 10th, Messrs. Knight, Frank & Rutley offered some interesting pictures, including a companion pair of half-figure portraits by J. Hoppner, each 30 in. by 25 in., of *Keith Jopp*, of Aberdeen, in high collar coat with stock, and of *Miss Eleanor Campbell*, afterwards wife of the preceding, in amber-colour gown, low neck, with coral necklace; these two were understood to be bought in at 1,000 gns. Messrs. Foster's sale on November 15th included two good portraits by Sir Martin A. Shee, P.R.A., each 49 in. by 40 in., one of *Thomas Maltby*, three-quarter figure, in claret-colour coat, buff waistcoat, white cravat, standing to the left, with his left hand resting upon a paper on a writing table, 50 gns., and *Mrs. Thomas Maltby and child*, the former seated to the right, in white low dress, her right arm round the child, who leans against her knees and holds an apple, 175 gns.; J. Downman, portrait of a lady, 130 gns.; and Sir Henry Raeburn, whole length portrait of an officer, standing to front, in scarlet tunic and buff breeches, left hand holding a sword, with his head-dress in his right, wearing the Peninsular

medal with four bars, landscape background, with smoke and flame of battle, 93 in. by 57 in., 270 gns. Messrs. Robinson & Fisher sold on November 16th a further portion of the stock of pictures of the late Mr. S. T. Smith, the dealer, of 37, Duke Street, and some of these had been previously offered for sale, the few of any note including: Sir H. Raeburn, portrait of *Mrs. Siddons*, 130 gns.; A. Cuyp, *Dordrecht Regatta*, 160 gns.; and T. Gainsborough, portrait of *Lady Louisa Ellis*, 610 gns.; the two latter were illustrated in the sale catalogue.

Messrs. Christie's first picture sale of the season was held on November 18th, and comprised the modern pictures and drawings of the late Mr. J. T. Gabriel, of 6, Chelsea Court, S.W., and of the late Mr. George Brooke, of Christ Church Vicarage, Mirfield, Yorkshire, and other properties. Mr. Brooke's pictures included: R. Ansdell, *Gillies Returning with Deer*, 48 in. by 66 in., exhibited at the Royal Academy, 1871, 200 gns.; and J. F. Herring, sen., *Haymaking*, with a portrait of the artist on horseback, 42 in. by 72 in., 1855, 65 gns. The sale at the same place on the following Saturday (November 25th) was of considerable interest, comprising, as it did, pictures by old masters, chiefly family portraits, the property of the Earl of Cork and Orrery, removed from Marston, Frome, 75 lots realizing a total of £4,575 2s. The more important of the pictures included three ascribed to G. Morland, *A Rocky Coast Scene*, with a group of sailors watching the approach of two cutters, 33½ in. by 43½ in., 270 gns.; *A View in Alum Bay*, with the Needles in the distance, sailors landing fish in the foreground, signed and dated 1799, 27½ in. by 35½ in., 80 gns.; and *A Coast Scene*, with fishermen, soldiers, dogs and boats, 27½ in. by 36 in., 150 gns.; and two by F. Sartorius, *The Master of a Hunt*, with his huntsmen in a landscape, 35 in. by 48 in., 1774, 65 gns.; and *Huntsmen and Hounds going to Cover*, 44½ in. by 57 in., 1775, 62 gns. The portraits of the Boyle family were, however, the chief attraction of the sale, but unfortunately many of these were by artists whose names have long since been lost in oblivion. A portrait of *Richard Boyle, first Earl of Cork*, Lord High Treasurer of Ireland, in robes, holding a wand, 50 in. by 40 in., went for 430 gns. There were also portraits by the following artists:—B. Van der

Helst, a lady in black brocaded dress, with large white ruff, lace cap and cuffs, on panel, 47 in. by 35½ in., dated 1635, 220 gns.; H. Holbein, a gentleman, in black dress with crimson sleeves, red and black cap, 19½ in. by 14 in., 110 gns.; J. Hoppner, *Edmund, eighth Earl of Cork and Orrery*, in red military coat and white breeches, resting his left hand upon his sword, 50 in. by 40 in., 155 gns.; several by Sir Godfrey Kneller and Sir Peter Lely, the most important of those by the latter being that of *Mary, Lady Broghill*, wife of Roger, second Earl of Orrery, in brown dress with blue scarf, filling a cup at a fountain, 49 in. by 40 in., 135 gns.; A. Pond, *The Countess of Coventry* as a market girl carrying a basket of eggs, 30 in. by 25 in., 180 gns.; Sir J. Reynolds, *Richard Boyle, second Earl of Shannon*, in buff coat with blue collar, and green vest trimmed with gold braid, holding his stick in his left hand, 48 in. by 38 in., painted about 1759, 650 gns.; two by S. Slaughter, an artist whose works very rarely occur in the auction room, *Henry Boyle, Earl of Shannon*, Speaker of the Irish House of Commons, in robes and flowing wig, seated at a table on which is the mace, 50 in. by 40 in., 1744, 50 gns.; and his daughter, *Juliana*, afterwards Lady Skerrin and Viscountess Carrick, three-quarter length figure, in pale blue silk dress, cut low, holding in her right hand a thistle-spud, apparently a substitute for a shepherd's crook, 50 in. by 40 in., 1746, 300 gns. The miscellaneous properties included the following: P. Di Cosimo, portrait of a young man in dark dress and cap, on panel, 15 in. by 12 in., 115 gns.; G. Romney, *Head of Lady Hamilton*, in white dress and hat, 23½ in. by 18 in., 160 gns.; Van Dyck, portrait of *Mary Villiers, Duchess of Lennox and Richmond*, in blue dress with white sleeves, and gray shawl, holding some flowers, 40 in. by 29 in., 150 gns.—this was the property of the late Harriett, Countess of Darnley; A. Cuyt, *A Group of Cattle, and Milkmaid*, in a hilly landscape, on panel, 17½ in. by 21½ in., 330 gns.; and P. Neefs, *The Interior of a Cathedral*, with figures, on copper, 31½ in. by 39 in., 60 gns.

THE *Editions de Luxe* of the works of Dickens and Thackeray have never quite answered the expectations



of the subscribers who, years ago, rendered their existence possible. These are fine books which, for some reason or other, are not appreciated at their true value. Like the Abbotsford edition of the Waverley Novels, the best in our judgment ever produced, they appear to have lost their hold upon the affections of book-men, and it is certain that from a commercial point of view their position leaves much to be desired. At a sale held by Messrs. Hodgson on November 1st and two following days, a very fine set of

the works by Thackeray, with Shepherd's Bibliography added, in all 27 large 8vo volumes, realised but £19 15s., while the *Edition de Luxe* of Dickens' works, 30 vols., brought no more than £20 10s. These prices are certainly higher than those usually obtained, but both these sets were bound in half morocco extra, with contents lettered, top edges gilt and delicate tooling on the backs. Every penny of the amount realised must have been spent on the binding at some time or other, and the only conclusion which it is possible to arrive at is that the expenditure was not justified. Many may think, perhaps, that we are wise after the event, so we go further and say, not for the first time, that to rebind any book which does not really need fresh covers is suicidal from every point of view except that of the binder.

Mr. Thwaites' *Jesuit Relations and Allied Documents*, 73 vols., 1896-1902, descriptive of the travels and explorations of the Jesuit Missionaries in New France between 1610 and 1791, stood steady at £24 10s. (buckram). This interesting collection consists of reprints of the Records of the Wandering Missionaries of the Society of Jesus in Canada and America, and has the original French, Latin and Italian texts, with English translations and notes. The set was published at fifty guineas, and limited to 750 copies. So also Drummond's *Histories of Noble British Families*, 2 vols., imperial folio, 1846, was firm at £10. The fine copy on large paper of Ackermann's *History of the University of Oxford*, 2 vols., roy. 4to, 1814, ought to have realised more than £19 5s. (half morocco), for both volumes were perfectly clean and fresh throughout, and £35 for the 67 volumes in cloth of the *Dictionary of National Biography* was not too high. An exactly similar amount was realised in the same rooms in October last year for a set, also in cloth. That fine work the *Conchologia Iconica*, by Lovell Reeve, 20 vols., 4to, 1843-78, made £72 (half calf gilt). This was a subscription copy, published at £178. Last season a similar set (the binding of one volume damaged) realised £69 at Sotheby's.

We now come to two very unusual books, neither of which has been seen in the London sale rooms for many years. The first of these is *A Compendious Treatise on Modern Education*, by "the late Joel M'Cringer," 1802, £30 (original boards). The importance of this work, which is nothing more than a skit upon various phases of life, lies in the eight coloured etched plates by Rowlandson. In 1895 an inferior copy realised £10. "Joel M'Cringer" appears to have been something of a humorist, for he leads his subject from the nursery to the private school, and thence to the public school, and finally through the gradations inseparable to gallantry, duelling and gaming, bringing the life's record to a close with suicide. The title of the book was perhaps justified in 1802. The other book to which reference was made is *The Twelve Moneths*, small 4to, 1661, a work on husbandry, fishing, fowling and cock-fighting, with twelve full page plates. With this were bound up several tracts by Samuel Hartlib and others, the whole realising £23 10s. The author, Matthew Stevenson, wrote several other works, including the well known *Florus Britannicus*

In the Sale Room

and some poems published under different titles. An account of him is given in the "Gentleman's Magazine" for 1835, vol. iii., p. 277.

Among the other books, nearly all of good quality, disposed of at this sale, we notice Ravenscroft's *Pinetum Britannicum*, 3 vols., imperial folio, 1884, £10 5s. (half morocco); Lambert's *Genus Pinus*, 2 vols., imperial folio, 1842, £10 (half morocco, two water colour drawings and a portrait inserted); Elwes' *Genus Lilium*, imperial folio, 1878-80, limited to 250 copies, £10 (half morocco); *Engravings from the Works of Sir Joshua Reynolds*, 3 vols., folio, n.d. (but 1833), £26 (half morocco, some plates spotted); Brinkley's *Japan and its History*, 12 vols., 8vo, 1903-4, £10 15s. (white buckram, Edition de Luxe, 35 copies only); George Meredith's works, Edition de Luxe (1,025 copies), 32 vols., 8vo, 1896-8, £12 5s. (buckram); and the *Libro della Origine dell'i Vulgari Proverbi*, of Fabritius, 1526, folio, £20 (old red morocco)—this was a fine clean copy of this rare book on the origin of forty-five Proverbs, explained by the author in ribald verse.

Messrs. Puttick & Simpson's sale of November 2nd and 3rd disclosed little of importance. Redford's *Art Sales*, 2 vols., 1888, realised £19, and, what is more important, Pope's *Windsor Forest*, 1713, folio, brought £10. This last named work is a pamphlet, comprising title and nine leaves, which when uncut and clean sells for about four times as much as the sum realised on this occasion. Among the other prices realised mention may be made of the following:—Thackeray's *Vanity Fair*, original parts, with the wrappers (wanting parts 1, 5, 14, 15 and 18), £15, and another set of Thackeray's Works, Edition de Luxe, 26 vols., £13 (buckram); Robson's *Scenery of the Grampian Mountains*, 1819, a fine copy in the original half binding with all the coloured plates, 41 in number, £2 12s. 6d. (a close price); and a very unusual book printed in 1789 and ascribed to Dr. Goldsmith—*The Diverting History . . . of the Renowned Sir John Falstaff*—£2 11s. (unbound).

The books belonging to the late Mr. A. Beaumont which Mr. J. S. Stevens sold on November 7th were all in fine condition, and had recently been rebound in good style. Lord Lilford's *Birds of the British Islands*, second edition, 7 vols., 1891-97, made £49; Fowler's *Coleoptera of the British Islands*, 5 vols., 1887-91, £11 5s.; Buckler's *Larvæ of the British Butterflies and Moths*, 9 vols., 1886-1901, £8 15s.; and other works of the same class smaller amounts. The catalogue comprised 415 lots, realising about £300, so that from an "average" point of view the sale was not in the first rank. The prices realised were, however, good on the whole, and many of the books were also of very considerable importance, though swamped, so to speak, by masses of inferior volumes sold in parcels. It was these which reduced the average. Mr. Stevens has acquired a reputation for sales of works on Natural History, and books of this class seem to bring more at his rooms than anywhere else.

Messrs. Sotheby's sale of November 8th was confined to the library of the late Mr. J. F. R. Anderson, of Edinburgh. The books from this source were literary,

but mixed, and the majority were sold in parcels. The sale of November 14th and two following days held by the same firm was also of a very miscellaneous character. It contained hardly anything of interest, and like the other might conveniently be passed without comment, were it not for one or two books which, for various reasons, merit a few casual observations. There was, for instance, a clean copy of the *Pic Nic Papers*, which Dickens edited and Cruikshank, "Phiz" and other artists illustrated, 3 vols., 1841, the original edition, of course, at one time selling for £3 or £4. This set realised no more than a guinea, and the entire sale affords some indication of the downward trend of prices which has been observable for some time past, and more especially this season, so far as it has progressed. Other small prices are observable all through the catalogue. Bishop Creighton's *Queen Elizabeth*, on Japanese vellum paper, 1896, 4to, brought £12 5s., as against £38 realised last season (morocco extra, uncut), and similar wide differences might be mentioned in profusion were it worth while. The points to be noted are—given a sale of ordinary importance and books of a not very unusual kind, and the inflated prices of three or four years ago are seen to crumble away with steady persistency.

The library of the Earl of Cork and Orrery, which Messrs. Christie sold on November 21st and two following days, was also unimportant. The 736 lots certainly realised as much as £4,880, but of this amount £2,600 was paid for a manuscript and a number of important autographic letters of Pope and Swift, and the original MS. of the *Collection of State Papers* written by Roger Boyle, the first Earl, between the years 1660 and 1674, accounted for a considerable proportion of the balance. The manuscript referred to was *Le Livre de Rustican des Prouffits Champestres et Ruraulx*, written on 293 vellum leaves, illuminated with twelve large miniatures, and having borders in gold and colours and many thousand initial letters. Each of the twelve books commenced with a miniature, and the subjects included building, planting and pruning trees, ploughing and threshing corn and many others connected with agriculture. This work, by Petrus de Crescentiis, has often been printed. It appeared in Latin in 1471, in French in 1486 and in Italian in 1478. Many much later editions are also known. As to this manuscript, it is probably the finest of its kind ever offered for sale. It was bought by Mr. Quaritch.

The same bookseller also secured for £285 Charles the First's own copy of the *Book of Common Prayer*, printed at London in 1636. An inscription stated, "This was King Charles the 1st's Common Prayer Book, which he us'd in his closett and which was carried with him wherever he travelled, even to the Day of his Death. The King has written with a red pencil something in his own hand on the margin of the Proclamation." This "something" merely consists of two phrases taken from the text, viz., "Settled by mature consideration" and "Steadfast maintaining of things by good advice established is ye upholding." King Charles was fond of his personal belongings, and it may be that he carried this

book with him to the scaffold, as he did that gold pattern five-broad piece, which he handed to Bishop Juxon amid the rolling of Cromwell's drums. This five-broad piece, by the way, passed to several descendants in succession of the worthy Bishop, and at last came into the possession of that enthusiastic numismatist Mr. Hyman Montagu, at whose sale in 1896 it was bought on behalf of the British Museum by Messrs. Spink & Son for £770.

The late Sir Joseph Hawley's Library, sold at Leybourne Grange, near Malling, on November 22nd and two following days, contained a good selection of books of an all round character, though little out of the ordinary. Besides, the experience of conducting a sale of this kind in the wilds of Kent, two miles from the nearest railway, is not likely to be often repeated. It would have been better, no doubt, had the books been removed to London, but, at the time of writing, the full report of this sale, though promised, has not yet come to hand, and it is impossible to say anything definite. Should the circumstances warrant it, the sale will be referred to next month. On November 22nd, Messrs. Hodgson sold a clean copy of the rare first edition of Lamb's *Tales from Shakespeare*, 2 vols., 1807, in a contemporary sheep binding, and measuring 6½ ins. by 4½ ins. The plates to this edition were engraved by the celebrated William Blake, after Mulready's designs. The price realised was £26 10s., while *Wordsworth's Poems*, in the original boards, the first collected edition, 2 vols., 1807, made £9 5s., and Orme's *Historic, Military and Naval Anecdotes*, Royal 4to (1815-18), £6 15s. This was a fine uncut copy, containing all the 40 coloured plates. Two years ago it would have realised about £10.

The library of the late Mr. William Paul, of Waltham Cross, contained a large number of Botanical and Horticultural works in various languages, besides other books of a general character. Mr. Paul was, as all the world knows, an expert rose grower and specialist, and many of the volumes related to the queen of flowers. We remember, however, that from time to time he bought others of a more important character than any figuring in the catalogue, so that it is probable that part only, and not the whole of his library, was offered for sale at Sotheby's. This was on November 27th and two following days. This practically concludes the November book sales, as the next on our list extended into December, and can be handled more conveniently next month. It seems strange, but the fact is that the season 1905-1906 has not really opened yet. At the time of writing, nothing, or very little, of any real importance has been seen in the London sale rooms, or, indeed, in any other in this country. Not for twenty years has the book-world, considered from the limited point of view under discussion, been so flat, stale and unprofitable.

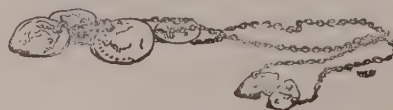
THE first sales of old silver plate held by Christie's this season augur well for the coming season, the prices remaining at the high level attained last season. The sale on November 20th, though containing much that was excellent, including objects from the collection of the late Mr. Edward Cruse, was far surpassed by the dispersal later in the

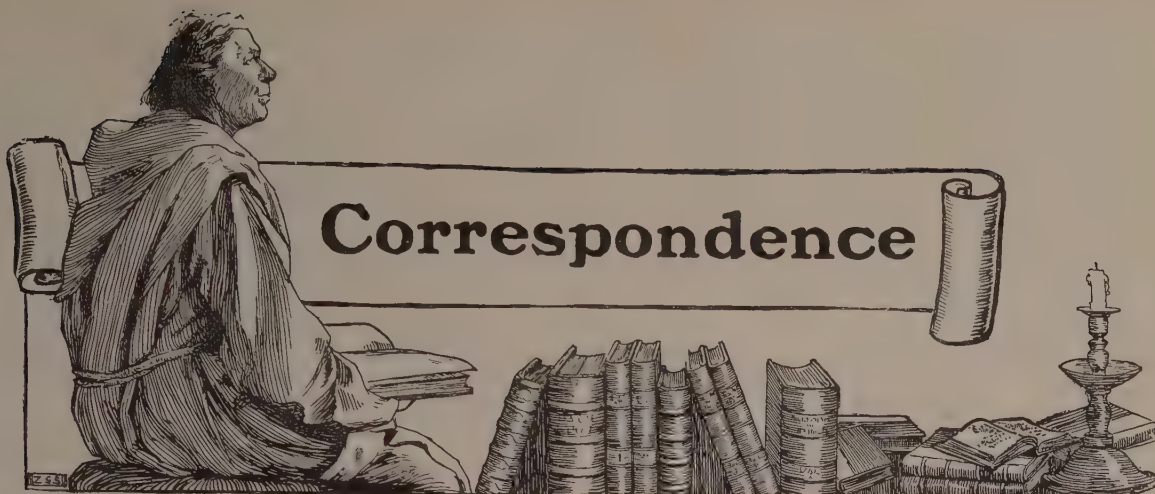


same month of the old English plate of Sir Everard Cayley, Bart., of Brompton Hall, Sawdon, Yorks. This collection, which consisted of over 150 items, was notable for the several fine examples of that master craftsman, Paul Lamerie, besides a magnificent cup and cover by his great predecessor, Peter Harache, and the total realised, £4,734, must be considered in every way satisfactory. The *clou* of the sale, so far as price is concerned, was a pair of square waiters by the first-named maker, which realised 152s. per oz. With slightly raised rims, rounded at the corners, with coat of arms in the centre, they measured 5½ in. square, weighed 21 oz. 16 dwt., and bore the date letters for 1730. A similar pair by the same maker, dated 1729, realised 146s. per oz., and a square salver, also by Lamerie, 12½ in. square, dated 1729, went for 98s. per oz. The border of this salver was delicately engraved with medallion heads and shells in cartouches, and in the centre was a coat of arms.

The cup and cover by Peter Harache, already mentioned, aroused keen bidding, and the hammer did not fall until the price had reached 142s. per oz. Of William and Mary period, it measured 8½ in. high, and was dated 1693. Other prices at this sale were Charles II. large ladle, York hallmark, 1683, 7½ oz., by John Thompson, 122s. per oz., and four circular dishes, with fluted and scalloped borders, 7½ in. diameter, 1720, 47 oz. 12 dwt., 104s. per oz.

At the sale on the 20th the most notable items were: Charles II. plain tankard, with flat cover, hollow scroll handle, and bifurcated billet, London hallmark, 1681, maker's mark I S, monogram in dotted oval, 23 oz. 6 dwt., 115s. per oz.; Queen Anne plain flagon, by Nathaniel Lock, 1712, 40 oz. 5 dwt., 100s. per oz.; and a tumbler cup of the same period, by John Ramsey, Newcastle, 1706, 3 oz. 2 dwt., 200s. per oz. There was also sold at this sale a Charles II. plain oval tobacco box, 5 oz. in weight, the lid engraved "William Metcalfe, Mercer in Yorke, 1678," London hallmark, 1675, maker's mark R. S., which realised 250s. per oz.





Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

"African Morsels," etc.—6,182 (Cardiff).—Regarding your list of books:—No. 1 is of small value. (2) Sharpe's *British Anthology* about 10s. (3) No value. (4) We cannot trace an edition of Pope's Works in 1808. Should it be 1806? If so worth 30s. (5) Rollin's *History of the Egyptians*, 1768. This is the fifth edition, worth under £1. (6) You do not give sufficient particulars in this case to enable us to form an opinion.

"La Galerie des Feimes Fortes."—5,802 (Old Cumnock, N.B.)—The value of this work absolutely depends upon the plates, and we must see it therefore to give an opinion.

Clocks

Louis XIV. Ormolu Clock.—5,968a (Cape Town).—In its present condition your clock will probably not fetch more than £15 to £20, though in original state its value would be from £25 to £30.

Mahogany Inlaid Grandfather's Clock.—4,595.—Judging from the photograph, your clock should realise about £15. The movement evidently does not belong to the case.

Queen Anne Clock.—5,617 (Crewe).—These clocks fetch from £25 to £52, according to decoration, etc., but having the base lost depreciates the value of your specimen.

Engravings

Artists' Names.—5,221 (Exeter).—It is impossible to say who was the engraver of your coloured mezzotint without seeing it, but from your description it seems to be after Bigg or Wheatley.

Colour Prints, Glass Picture, etc.—5,051 (Sheffield).—Your colour prints of *Lady Dover* and *Miss Farren*, by Bartolozzi, and the Morland subjects may be of considerable value, but it is impossible to give any definite opinion without seeing them. The *Blind Man*, by Barlow, after Parry, is of little value. The glass picture, *Marquis of Granby*, probably about £2.

"Death of Nelson."—5,081 (Southfields).—There are so many engravings of this subject that it is difficult to give an

opinion without seeing the impression, but we should judge yours to be worth £2 or £3 at the outside.

Identity of Mezzotint.—5,090 (Newcastle-on-Tyne).—The print shown in your photograph is the *Duchess of Kent*, by J. Bromley, after G. Hayter. If fine, with margins, it should be worth £3 or £4, but if cut down to the edge of the print, as it appears to be in the photo, the value will not be more than 25s.

John Lucas, after George Sanders.—5,226 (Bermondsey Street).—Your mezzotint, if an early proof, as stated, should be worth about 30s.

Proof Before Letters, by Samuel Cousins.—5,172 (York).—If the margin has not been cut down into the printed surface, the "clipping" will not make much difference to the value, which is probably about 30s. or £2.

"Relief of Lucknow," by C. J. Lewis, after T. J. Barker, 1863, and "The English Merry-making," by W. Holl, after W. R. Frith, 1852.—5,127 (Rawtenstall).—There is no demand for prints of this time; and the value is not more than £1 apiece.

"Woodcutter," after Morland.—6,426 (Bristol).—From your description we think you must have a foreign copy, and we should judge it to be of little value. To say definitely, however, we must see the print.

Objets d'Art

Bronze Mortar.—5,978 (Brixham).—Your mortar by Thomas Jones, 1658, should realise about £3 10s.

Fire Dogs.—6,465 (Streatham).—The hooks on your pair of fire dogs are for the purpose of holding iron bars, on which the brands or logs rested. We have never known any special name given to them. The dogs are probably old Sussex work. Value about 30s. to £2.

Muzzle-loading Gun.—5,396 (Dartmouth).—We must know more about this to give a reliable opinion. Is it flint-lock, and in good condition, and what is the character of the inlaying? It might be worth a pound or so to a collector of old guns.

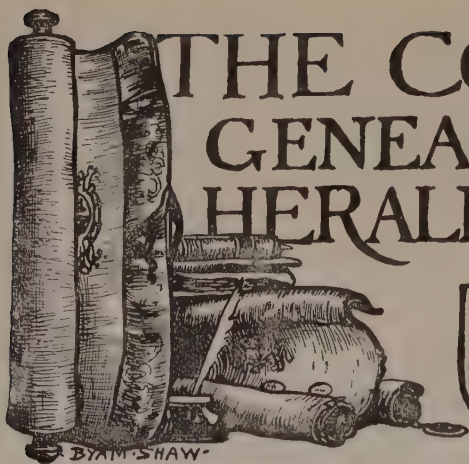
Pottery and Porcelain

Query.—5,264 (Southampton).—Your dish may be Worcester, but it is probably late, that is to say 19th century, which is not the period interesting to collectors. Judging only from the photograph, which does not show the quality of the paste, it might be Spode or several other makers. To give an accurate opinion we must see and handle it.

Sarreguemines.—6,089 (Hampstead).—Your vases are by Utzschneider & Co., of Sarreguemines (Saargemünd), and quite late in date. They are of no particular value to collectors.

Sèvres Vases.—5,713 (Christchurch).—Reproductions of old Sèvres have been frequently made, and it is impossible to give a reliable opinion regarding your vases without both seeing and handling one of them. If they are genuine old Sèvres, they will be of unique interest and value, as the mark you reproduce is that used in 1753, the year of the institution of date letters, when the factory was still at Vincennes. As the works there were taken over by the Sèvres factory three years afterwards, the pieces of this period are very rare and much sought after.

Turner.—5,809 (Seven Sisters Road, N.).—You should obtain about 30s. for your two pieces of Turner ware.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

459 (Oxford).—John Marston, the dramatist, came of a family of some antiquity in Shropshire, his father, John Marston, who was lecturer of the Middle Temple, being the third son of Ralph Marston of Gayton, Salop, by Maria, his wife, daughter of Andrew Guarsi, an Italian surgeon who had settled in London. The exact date of the dramatist's birth is uncertain, but he is believed to have been born about 1575 at Coventry. There seems to be no doubt that he was the John Marston who matriculated at Brasenose College, Oxford, in February, 1591-2, and who was admitted B.A., February, 1593-4, as the "eldest son of an esquire." Wood appears to have confused him with another John Marston who went to Corpus. He died 25th June, 1634, in London, and was buried in the Temple Church beside his father. His wife was a daughter of the Rev. William Wilkes, chaplain to James I., and rector of St. Martin's, Wiltshire.

464 (Chatham).—Sir George Martin, G.C.B., Vice-Admiral of England, whose portrait by Charles Landseer after Lawrence is in the Painted Hall at Greenwich, was the youngest son of Captain William Martin, R.N., by Arabella, his wife, daughter of Admiral Sir William Rowley, K.B., and grandson of

Dr. Bennet Martin, whose brother, William, was Admiral of the Fleet. Sir George married, firstly, in 1804, Harriet, sister of Admiral Bentinck, and, secondly, in 1815, Miss A. Locke of Norbury Park, Surrey, but left no issue. His arms were: Argent two bars gules. Crest—An ape admiring himself in a looking-glass ppr. Motto—Sans tâche.

472 (New York).—Prior to the seventeenth century, married women and widows not infrequently retained their maiden names, though usually with an *alias*. This custom prevailed not only in England, but also in France and other European countries.

478 (Paris).—The manor and mansion of Kensington was acquired by Henry Rice, Earl of Holland, K.G., by his marriage with Isabel, daughter and heir of Sir Walter Cope, and it was from this date known as Holland House. Henry Fox, who from it took the title of Holland, purchased the property from William Edwardes, first Lord Kensington of the second creation.

485 (Inverness).—Edward III. at first, it is said, placed the arms of England before those of France in his escutcheon, but shortly afterwards reversed the order, probably because France was the more ancient monarchy. King James cannot be said to be the first Scottish sovereign who displayed the arms of England, as according to Hallam "Mary Stuart's retention of the arms and style of England gave the first and as it proved inexpiable provocation to Elizabeth. It is indeed true that she was Queen Consort of France, a state lately at war with England, and that if the sovereigns of the latter country, even in peace, would persist in claiming the French throne, they could hardly complain of this retaliation." Seton points out Mary's very peculiar mode of blazoning—She bore Scotland and England quarterly, the former being placed first, and over all a half scutcheon of pretence charged with the arms of England, the sinister half being partially obscured in order to intimate that she was kept out of her right.

492 (London).—Sir Arthur Cole, Bart., M.P., was created by George I., 18th April, 1715, Baron Ranelagh of Ranelagh, with limitation of the title in default of his male issue to the heirs male of his father. He married, firstly, Catherine, daughter of William, third Lord Byron, and, secondly, 1748, Selina, daughter of Peter Bathurst, of Clarendon Park, Wilts., but, dying without male issue, 5th October, 1754, aged ninety, the barony became extinct. His arms were: Argent, a bull passant, sable, armed and unguled, or, within a border of the second charged with eight bezants; on a canton azure, a harp, or, stringed of the field.

503 (Bath).—The Heraldic Visitations, properly so called, did not begin until early in the sixteenth century, when Thomas Benolt, Clarenceux King of Arms, had a commission granted by Henry VIII. to visit the counties of Gloucester, Worcester, Oxford, Wilts., Bucks, and Stafford. From this period the visitations were regularly made till the close of the seventeenth century, the last being that of Southampton by the deputy of Sir Henry St. George, Clarenceux, in the year 1686.

From 1st to 27th Jan. 1906

The Connoisseur

In order that, when the 1906 Spring Season opens, all their Departments may be stocked throughout with only the latest productions,

HAMPTONS

Will hold as usual, from the

1st to the 27th January,

Their Great Annual

CLEARANCE

In thousands of homes that are distinguished for the good taste and refinement of their House Furnishings, Hampton & Sons' Great January Sale has long been recognised as the most valuable opportunity afforded by the London Sale Season, and the enormous increase every year in the numbers who avail themselves of the unrivalled advantages it offers, shows that purchasers invariably find that they effect

so great a saving that this

opportunity is one which

they cannot afford to neglect.

FURNITURE.

The pieces of Furniture (Antique or Modern) here specified are a few examples of the great Bargains comprised in this Sale, but the extent to which the values securable exceed the best obtainable elsewhere can only be realised by a personal visit to the showrooms.

ANTIQUE CHAIRS.

O 1 Several Hundred **Chippendale Period Chairs**, in elm, fitted wood seats, *see illustration*.

Clearing at, from, each 8/6

O 2 A number of **Old Rush Seat Chairs**, turned spindle and ladder backs, *see illustrations on page 3*.

Clearing at, from, each 9/6

O 3 Ditto ditto **Arm Chairs**, *see illustration on page 3*, from, each ... 22/6

O 4 A set of **Old English Mahogany Chairs**, consisting of 6 small and 2 arm chairs, seats upholstered in original hair seating, *see illustrations on page 2*.

Original price £18 18 0

Clearing at £14 14 0

O 1, 8/6

O 5 A Set of **6 Old Chippendale Chairs**, in original condition, upholstered loose seats.

Original price, £23 10 0, clearing at ... £18 18 0

O 7 A Set of **"Sheraton" Chairs**, consisting of 6 small and 2 arm chairs, seats upholstered in old red damask.

Original price, £32 10 0, clearing at ... £25 10 0

O 8 A Set of 4 Small and 2 Arm **Old Carved Oak Chairs**, with twisted legs and rails, panelled backs, and seats upholstered in red velvet.

Original price, £45 0 0, clearing at ... £26 15 0

O 9 A Set of **6 Old Chippendale Chairs**, Chinese pattern, with trellis backs, square legs, loose seats in original hair seating.

Original price £55 0 0

Clearing at £39 10 0

O 10 A Set of **6 Old Chippendale Chairs**, with carved backs, square legs, seats upholstered in original hair seating.

Original price £58 10 0

Clearing at £51 10 0



O 20, 45/-

THE GREAT ANNUAL OPPORTUNITY

will again enable all to secure tasteful & well-made furniture

-Antique & Modern-

Carpets, Curtains,

Linens, Ironmongery

China, Glass, & every

other description of

HOUSE FURNISHINGS AT CLEARANCE REDUCTIONS.

HAMPTONS

Pall Mall East, S.W.

Pall Mall East London S.W.

Interesting Antiques

O 11 A Set of 6 Old Chippendale Chairs, with open backs, interlaced lyre shaped centres, on carved legs with claw feet, loose seats in old stamped leather.

Original price, £87 10 0

Clearing at **£71 10 0**



O 14, £17 17 0

O 12 Four **Louis XV Enamelled-White Arm Chairs**, upholstered in silk tapestry, *see illustration on page 4.*

Clearing at, each, **55/-**

O 13 A Set of 12 Small and 2 Arm **Old English Mahogany Chairs**, with carved backs, frames inlaid brass lines, circular seats, upholstered in old red damask.

Original price, £65 0 0, clearing at ... **£54 10 0**

Several other Sets of **Old Chippendale Chairs**, also Old Chippendale, French, and Italian Arm Chairs, and odd Small Chairs, all at greatly reduced prices.



SIDEBOARDS and DRESSERS.

O 14 **Old Mahogany Inlaid "Sheraton" Sideboard**, 5 ft. 6 in. long, *see illustration above.*

O 4, £14 14 0

Original price, £24 10 0, clearing at ... **£17 17 0**

O 15 A number of **Old English Sideboards**, of various sizes, in mahogany and inlaid mahogany, all very much reduced in price.

O 16 Several **Old Oak Dressers**, the upper part fitted with plate rack, cupboard, and small drawers, the lower part with 3 drawers, *see illustration below.*

Clearing at, from, each **£8 15 0**



O 16, £8 15 0

O 17 A number of **Old "Welsh" Dressers**, fitted with 3 drawers in lower part, and plate rack above, will be cleared at, each **£7 15 0**

O 18 **Old Oak Hanging Corner Cupboards**, fitted shelves, *see illustration on page 2.* From, each **42/6**

O 19 A number of larger **Corner Cupboards**, in oak and mahogany, will be sold at great reductions.

at Clearance Reductions



O 27, 72/6

O 20 A number of **Old Oak Gate Leg Tables**, of various sizes, in sound condition, *see illustration on page 1.*

Clearing at, from, each **42/6**



O 18, 42/6

O 21 **Old Oak Coffers**, plain carved panelled fronts.

Clearing at, from, each **42/6**

O 22 **Old Panelled Oak Dovetail Chests**, *see illustration on page 1.* Clearing at, from, each **8 15 0**

O 23 **Old Welsh Oak Wardrobes**, the upper part fitted hanging, enclosed by 2 paneled doors, the lower part fitted with drawers, *see illustration on page 3.* Clearing at, from, each **£7 15 0**

O 24 **Old Carved Chests of Drawers**, with panelled ends, elaborately carved on fronts, drawers, and fitted with characteristic handles, *see illustration on page 3.* Clearing at, from, each **£7 15 0**

Several **Gents' Mahogany Wardrobes** will be sold at greatly reduced prices.

O 25 **Old Mahogany Chests of Drawers**, straight and bow fronts, *see illustration on page 3.* Clearing at, from, each **70/-**

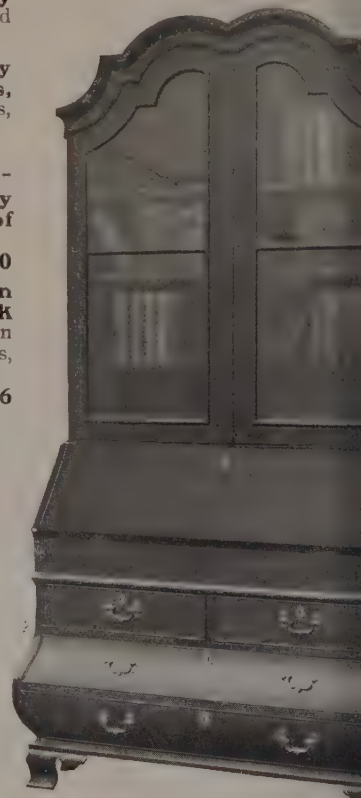
O 26 **Old Mahogany Double Chests of Drawers**, fine quality. From **£10 10 0**

O 27 **Old Oak Queen Anne Panelled Back Settles**, wood seats, on cabriole and turned legs, *see illustration above.* From, each **72/6**

O 28 **Old Grandfather Clocks**, in oak, mahogany, and walnut cases, fitted brass dials, in going order, *as illustrated on page 3.* Clearing at, from, each **£5 15 0**

O 29 Several Fine **Grandfather Clocks**, with chime and musical movements, at greatly reduced prices.

O 30 **Old Oak Circular Tables**, from, each, **27/6**
A number of **Old Card Tables**, from, each, **50/-**



O 43, £22 10 0

Interesting Antiques

at Clearance Reductions.

Old Oak Cromwellian Side Tables. Clearing at, each ... 45/-

Old Mahogany Folding Card Tables, see illustration at free on application, each ... 85/-

BOOKCASES BUREAUX.

Old Mahogany Bureau-Bookcase, the upper part fitted with shelves, and enclosed by mahogany panelled doors; the bureau fitted with small drawers and pigeon holes.



O 2, 9/6



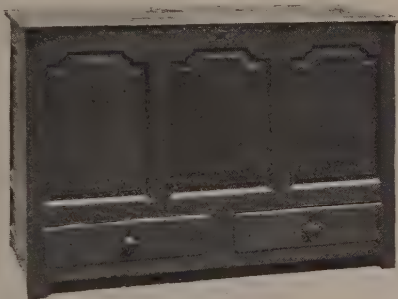
O 3, 22/6

Original price, £15 15 0, Clearing at ... **£11 11 0**

Old Oak and Inlaid Bureau-Bookcase, the upper part fitted shelves, and enclosed by oak and inlaid panelled doors the bureau fitted with small drawers and pigeon holes. see illustration sent free.

Original price, £16 16 0, Clearing at ... **£12 12 0**

Old Mahogany Bureau Bookcase, the upper part fitted movable shelves and enclosed by glazed doors; the bureau fitted with small drawers and pigeon holes, see illustration on page 3.



O 22, 87/6

Original price, £19 10 0, Clearing at **£12 12 0**

Old Walnut Queen Anne Bureau = Bookcase, the upper part fitted with movable shelves and 3 small drawers; the bureau fitted with a cupboard and small drawers, &c., see illustration on page 2.

Original price, £22 10 0, Clearing at ... **£22 10 0**

Fine Old Mahogany Inlaid "Sheraton" Cylinder Secretaire Bookcase, with glazed doors above, and cupboard below. Original price, £34 0 0, Clearing at **£26 5 0**

Fine Old Walnut Queen Anne upright Secretaire, 1 down front, interior fitted numerous drawers, cupboard, and writing slope, with 2 long and short drawers under. Original price, £38 10 0, Clearing at **£28 10 0**



O 23, £7 15 0



O 25, 70/-

O 46 Spanish Mahogany "Empire" Bookcase, gilt mounts, 5 ft. 4 in. long by 7 ft. 8 in. high.

Original price, £68 5 0

Clearing at **£47.10 0**

O 47 Old Mahogany Break-front "Sheraton" Bookcase, the upper part enclosed by 4 glazed doors, the lower part fitted with secretaire, and long trays in cupboard below. 7 ft. 6 in. long. Original price £55 0 0, Clearing at **£39 10 0**

O 48 Old 3 ft. 6 in. Spanish Mahogany Bureau Bookcase, borders inlaid ebony and ivory, richly chased bronze mounts. A remarkably fine piece. Original price, £95 0 0, Clearing at **£65 0 0**

O 49 4 ft. 6 in. Richly Carved Louis XVI Oak Cabinet, the upper part fitted as china cabinet, enclosed by 3 glazed doors, the lower part fitted as writing bureau and cupboards below. Original price, £150 0 0, Clearing at **£126 0 0**

O 50 A number of Bureaux, in oak, walnut and mahogany, will be sold at greatly reduced prices.

O 51 4 ft. 9 in. Mahogany Cylinder Fall Pedestal Bureau, the upper part fitted with 3 drawers and marble top; interior fitted numerous pigeon holes, drawers, and writing slide covered in red Morocco; 6 drawers in richly-carved pedestals. Original price, £28 10 0, Will be cleared at **Half Price, £14 5 0**



O 28, £5 15 0

CABINETS AND COMMODOES.

O 52 Old Mahogany and Satinwood Marqueterie Commode, with 3 drawers and cupboards under. 3 ft. 9 in. long.

Original price ... £16 10

Clearing at ... **£12 12**

O 53 Old Mahogany Commode, with carved and gilt mouldings, fitted 2 drawers and marble top. 2 ft. 9 in. long.

Original price ... £25 10

Clearing at ... **£18 18**

O 54 2 Satinwood Inlaid Half-Circular Commodes 4 ft. long.

Original price, £27 10 each.

Clearing at **£21 10 each.**

O 55 Old Mahogany Commode, inlaid with fine brass lines, fitted drawers and marble top.

Original price ... £27 10

Clearing at ... **£22 10**



O 42, £12 12 0

Interesting Antiques at Clearance Reductions.



O 24, £7 15 0

part enclosed with richly carved panel doors, carved mouldings.
Original price, £32 10 0 Clearing at ... £25 10 0

O 58 **Fine Old Satinwood Commode**, inlaid Kingwood and Ebony, fitted three drawers and cupboards under, 4 ft. long.
Original price, £38 10 0 Clearing at ... £25 10 0

O 59 **Old Satinwood and Marqueterie Half-circular Commode Cabinet**, fitted cupboards and drawers, richly inlaid with ivory, pearl, and fancy woods, 5 ft. 6 in. long.
Original price, £58 10 0
Clearing at £38 10 0

O 60 **Old Marqueterie Commode**, fitted drawers and marble top, 4 ft. 3 in. long.
Original price, £48 10 0
Clearing at £40 10 0

O 61 **Fine Old "Florentine" Cabinet**, on stand, inlaid with tortoise-shell and ivory, ormolu mounts, fitted numerous drawers, centre arranged with Mosaic floor of ebony and ivory, with background of painted panels.
Original price, £48 10 0
Clearing at £40 10 0

O 62 **Old Kingwood Commode**, brass mouldings, fitted drawers, 4 ft. 9 in. long.
Original price, £54 10 0
Clearing at £41 10 0



O 56, £15 10 0

O 56 **Old "Sheraton" Corner Cabinet**, the upper and lower parts enclosed by panelled doors, inlaid with marqueterie, see illustration below.
Original price, £25 0 0
Clearing at £15 10 0

O 57 **Old Carved Oak Cabinet**, lower part fitted with two drawers and cupboards under, upper



O 12, 55/-

O 63 **Old Mahogany Commode**, fitted with drawers and shelves, pierced brass galleries, marble top.
Original price, £68 10 0
Clearing at £49 7 0

O 64 **2 Fine Old English Serpentine Fronts Marqueterie Commodes**, with shaped ends and fitted drawers.
Original price, £78 15 0
Clearing at £61 10 0 each.

Old Brass and Copper Candlesticks.

Old Copper Flagons, Coal Boxes, Jugs, &c.

Old Copper Warming Pans.

MODERN FURNITURE

Hall.



C1 **36 Oak Umbrella Stands**... 7s. 5

C2 **24 Oak Circular Umbrella Stands**... 10s. 6d. 7

C3 **30 Oak Octagonal Umbrella Stands**, as illustrated... 14s. 9d. 11

C4 **24 Oak Stools**, shaped seats, as illustrated... 10s. 6d. 8

C5 **12 Oak Octagonal Waste Paper Baskets**, as illustrated... 12s. 6d. 10

C6 **10 Oak Hall Stands**, 27½ in. wide, as illustrated... 1 11

C7 **12 Oak Umbrella Stands**, with Glove Box, 2 ft. 3 in., as illustrated on page 5... £1 5 6 1 0

C8 **6 Oak Hall Stands**, with glass in back, seat in lower part, 2 ft. 9½ in. wide... £2 19 6 2 7

C9 **12 Oak Hall Wardrobes**, with Curtain, 3 ft. 1 in. wide... £3 10 0 2 17

C10 **34 Oak Hall Wardrobes**, the left-hand side fitted for hanging coats and enclosed by curtain, with glass, glove box, 4 ft. wide, 6 ft. 6 in. high, as illustrated below... £5 17 6 4 7

C11 **An Oak Hall Wardrobe**, with panelled doors, fitted with hammered copper hinges and handles, 4 ft. wide... £14 10 0 10 10

C12 **A 4 ft. 6 in. Oak Hall Seat**, with chest, panelled back... £8 17 6 6 15

C13 **24 Oak Palm Tubs and Stands**, with liners... 1 1

Oak Dining Room Furniture.

C14 **Dining Room Set**, comprising Oak Dresser, with shelves in top part and cupboards, with shaped panels below, 4 ft. 6 in. wide, as illustrated on page 5... £7 10 0 5 19

C15 **Oak Extending Dining Table**, to match, 5 ft. by 3 ft. 6 in., as illustrated on page 5... 2 15

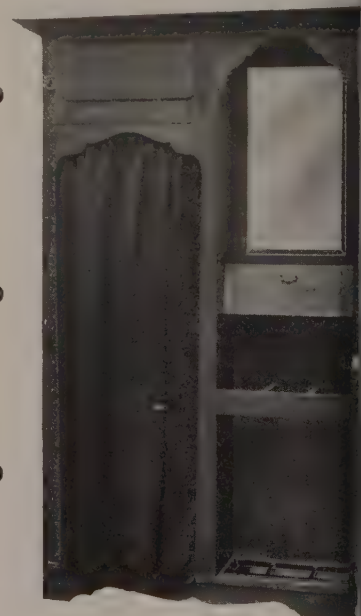
C16 **6 Oak Dining Room Chairs**, covered in Morocco, to match, as illustrated on page 5... £1 2 6 18

C17 **2 Arm Dining Room Chairs**, covered in Morocco, to match, as illustrated on page 5... £2 2 6
Clearing at £1 15 0

C18 **6 Oak Dressers**, top part fitted with glass cupboard and shelves, 2 drawers, and cupboard enclosed by 2 doors in bottom part, 4 ft. wide, £8 17 6
Clearing at £6 15 0

C19 **2 Oak Sideboards**, silvered glass in back, 2 drawers, and cupboard under enclosed by 2 carved and panelled doors, 5 ft. wide... £9 5 0
Clearing at £7 10 0

C20 **6 Oak Sideboards**, with shaped fronts, shaped glass, and wood panels in back, drawer and cupboards below, 5 ft. wide... £11 10 0
Clearing at £9 10 0



C10 £4 7 6

Oak Dining Room Furniture—cont.

Clearing at
£ s. d.



C 21 **1 6-ft. Oak Sideboard**, 2 doors in top part, 3 drawers, and 2 doors below fitted steel hinges and handles
£15 10 0 10 10 0

C 22 **1 4-ft. Oak Dinner Wagon**, to match, £4 10 0 3 7 6

C 23 **1 4-ft. Oak Overmantel** ... £4 15 0 3 10 0

C 24 **8 Chairs**, in tapestry, slightly soiled £1 12 6 1 4 6

C 7 £1 0 0

5 **2 Arm Chairs**, to match ... £2 12 6 1 15 6

5 **1 Oak Sideboard**, with 3 drawers, cupboards in top, also in bottom part, 5 ft. wide £15 10 0 10 18 6

7 **4 Oak Dressers**, shelves and enclosed cupboards in top part, 2 drawers and cupboards in lower part, 5 ft. wide ... 11 5 0

8 **1 Oak Sideboard**, with low back, shaped front, with richly carved centre panel, drawer and cupboard each side of same, 6 ft. wide £15 10 0 11 15 0

0 **1 Oak Dresser**, with shelves and 2 cupboards in top part, 2 drawers under, 5 ft. 6 in. wide £16 10 0 11 15 0

0 **1 Oak Sideboard**, panelled and inlaid with 3 drawers and 2 cupboards in bottom part, shaped front, 5 ft. 6 in. wide ... £16 10 0 13 10 0

1 **1 Oak Sideboard**, 3 cupboards in top part, centre one carved, glass door at each side, shelves under, 3 drawers and cupboards enclosed by 2 doors with carved panels. A most useful and commodious piece of furniture. 5 ft. wide ... £27 0 0 14 15 0

1 **6-ft. Oak Sideboard**, with glass back, shelf over, supported by columns, 2 drawers, and cupboard in lower part... £20 0 0 16 10 0

2 **1 6-ft. Oak Sideboard**, with richly inlaid panels, silvered glass in back, cupboards and drawers ... £31 10 0 22 10 0

4 **1 6-ft. Oak Sideboard**, with richly carved panels, glass in back, lower part fitted cupboard and drawers ... £29 10 0 24 10 0

6 **1 6-ft. Oak Sideboard**, arched top, with shelf supported by carved columns, 2 drawers and cupboards, richly carved and panelled ends £36 10 0 26 10 0

5 **1 6-ft. Oak Sideboard**, with cupboards on top, 3 drawers, and 3 cupboards enclosed by carved panelled doors in lower part ... £36 0 0 28 10 0



C 14. to 17. Page 4.

HAMPTON & SONS LTD

Oak Dining Room Furniture—cont.

Clearing at
£ s. d.

C 37 **An Oak Sideboard**, 7 ft. 6 in. long, glass in back, moulded and carved panels each side, 4 fluted columns with carved caps supporting the carved and moulded cornice, 3 drawers and cupboards in bottom part, richly carved and moulded, Best manufacture ... £89 10 0 59 10 0

C 38 **A 7-ft. 6-in. Oak Elizabethan Sideboard**, with low back, finely sculptured columns, etc. ... £148 10 0 98 10 0

C 39 **2 4-ft. 9-in. Oak Side Tables**, to match ... £30 0 0 20 0 0

C 40 **1 14-ft. by 4-ft. Oak Dining Table**, to correspond ... £92 10 0 55 10 0

C 41 **1 10-ft. by 4-ft. Oak Dining Table**, with flaps to draw out ... £12 10 0 8 17 6

Mahogany Dining Room Furniture.

C 42 **6 4-ft. Mahogany Inlaid Sideboards**, with shaped glass in low back, 2 drawers, and cupboard in bottom part ... £10 17 6 8 15 0



C 43 **Dining Room Set**, comprising 5-ft. mahogany sideboard with shaped legs, fitted cupboards and drawer, as illustrated above £11 15 0 8 15 0

C 44 **5-ft. 0-in. by 3-ft. 6-in. Mahogany Dining Table**, to match, as illustrated above ... 3 15 0

C 45 **6 Chairs**, in Morocco, to match £2 5 0 1 15 0

C 46 **2 Arm Chairs**, to match ... £3 5 0 2 15 0

C 47 **6 5-ft. Mahogany and Satinwood Sideboards**, oval glass in back, shaped front drawer and cupboards ... 11 10 0

C 48 **8 5-ft. 6-in. Mahogany Dressers** with shelves and 2 cupboards, with glass doors in top part; 2 drawers and 2 cupboards below, on shaped legs ... £17 10 0 12 18 6

C 49 **4 6-ft. Mahogany Dressers**, with shelves, and 2 wood panelled and moulded doors in top part; 4 drawers and 2 cupboards in lower part, on shaped feet ... £21 10 0 16 10 0

C 49A **Satinwood Inlaid Marqueterie Half-Circular Sideboard** ... £19 10 0 12 15 0

C 50 **1 5-ft. Mahogany Circular Table**, on reeded legs ... £6 10 0 3 5 0

C 51 **1 12-ft. by 4-ft. 6-in. Mahogany and Satinwood Dining Table**... £18 10 0 12 17 6

Pall Mall East London S.W.

Bureaux, Bookcases, &c.



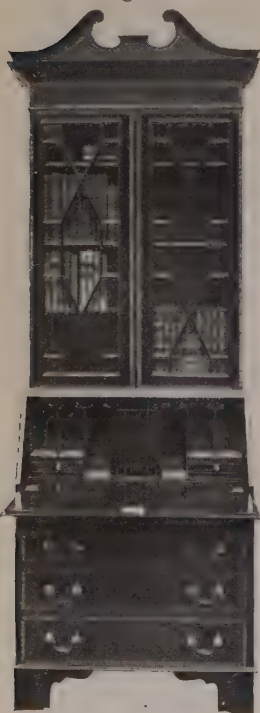
C 52 £2 13 6

C 55 **10 3-ft. Oak Bureaux**, with top part enclosed by 2 glass panelled doors, lower part with 2 drawers and cupboards ... £5 15 0
Clearing at ... **£4 15 0**

C 56 **3 Oak Secretaires**, with fall-down front for writing, enclosing pigeon holes and shelves for books, also 2 drawers, 4 in. by 1 in. wide ... £5 18 6
Clearing at ... **£4 10 0**

C 57 **8 2-ft. 6-in. Mahogany Inlaid Bureaux**, with 4 drawers, pigeon holes, &c., as illustrated, £3 8 6
Clearing at ... **£2 17 6**

C 58 **12 2-ft. 6-in. Mahogany Inlaid Bookcase Bureaux**, as illustrated, £3 8 6
Clearing at ... **£2 5 0**



C 58 £6 5 0

C 65 **12 Oak Bookcases**, with adjustable shelves and cupboard in lower part, 3 ft. 6 in. wide, 4 ft. 9 in. high ... £3 15 0
Clearing at ... **£2 12 6**

C 52 **24 Oak Bureaux**, with drawers and cupboards, 2 ft. 6 in. wide, 3 ft. 10 in. high, as illustrated £3 10 0
Clearing at ... **£2 13 6**

C 53 **18 Oak Bureaux**, with 4 drawers, fitted pigeon holes, &c., 2 ft. wide by 3 ft. 8 in. high ... £3 7 6
Clearing at ... **£2 15 0**

C 54 **30 2-ft. 6-in. Oak Bureaux**, as illustrated, £4 10 0
Clearing at ... **£3 12 6**



C 54 £3 12 6

C 59 **15 Mahogany Bookcase Bureaux**, with framed and moulded glass doors in top part, 3 long and 2 short drawers in lower part, 3 ft. 3 in. wide, 7 ft. 2 in. high ... £12 15 0
Clearing at ... **£9 12 6**

C 60 **10 Mahogany Bureaux**, 3 long and 2 short drawers, 3 ft. wide ... £7 10 0
Clearing at ... **£5 18 6**

C 61 **1 Oak Secrétaire**, the interior fitted with two cupboards, inlaid pewter and ebony, 3 ft. wide ... £6 10 0
Clearing at ... **£4 18 6**

C 62 **1 Oak Bureau**, 2 ft. 6 in. wide, space for books in top part, fitted 2 drawers, and with writing flap enclosing pigeon holes, on twisted legs £12 5 0
Clearing at ... **£9 15 0**

C 63 **18 Oak Portable Bookcases**, 2 ft. 6 in. wide, £1 2 6
Clearing at ... **£1 2 6**

C 64 **24 Solid Oak Bookcases**, with shelves, finished edging, and cupboard enclosed by two doors, 3 ft. 1 in. wide by 5 ft. high, as illustrated, £3 10 0
Clearing at ... **£2 12 6**

Bureaux, Bookcases, &c.—continued.

C 66 **18 Oak Bookcases**, with open shelves, finished leather edging, and cupboards in top part, 3 ft. 6 in. wide, 4 ft. 10 in. high, as illustrated ... £5 10 0
Clearing at ... **£3 15 0**

C 67 **10 Oak Bookcases**, enclosed upper part, with glass doors, drawer, and open shelves under, 3 ft. 3 in. wide, by 5 ft. 6 in. high £5 9 0
Clearing at ... **£3 18 6**

C 68 **12 Oak Bookcases**, enclosed with square panel glass doors and 2 panelled and moulded wood doors below, 4 ft. 4 in. wide, by 6 ft. 6 in. high £7 15 0
Clearing at ... **£5 18 6**

C 69 **1 4-ft. Fine Mahogany and Satinwood Sheraton Bookcase**, framed and moulded glass doors in top part, bottom part enclosed by 2 richly figured mahogany and satinwood doors £23 10 0
Clearing at ... **£19 10 0**

C 70 **2 8-ft. Mahogany Chippendale Bookcases**, with break front, 4 framed and moulded doors fitted with glass in upper part, 4 wood panelled and moulded doors in lower part, best manufacture £49 10 0
Clearing at ... **£39 10 0**



C 66 £3 15 0
Clearing at £ s. d.

Drawing Room Furniture Cabinets.

C 71 **6 Mahogany Inlaid China Cabinets**, lined plush, 2 ft. 8½ in. wide, 5 ft. high, as illustrated on page 7, £4 10 0
Clearing at ... **£3 11 6**

C 72 **8 Mahogany Inlaid Cabinets**, shaped top, lined silk, 3 ft. 2 in. wide, 6 ft. 5 in. high, as illustrated on page 7 ... £8 0 0
Clearing at ... **£6 18 6**

C 73 **10 Mahogany Inlaid Cabinets**, shaped front, lined silk, 3 ft. 9 in. wide, 5 ft. 8 in. high £9 15 0
Clearing at ... **£8 8 0**

C 74 **A Fine Mahogany Cabinet**, enclosed by 2 richly inlaid doors, with 2 drawers under, 2 ft. 6 in. wide, 4 ft. 11 in. high ... £9 10 0
Clearing at ... **£6 6 0**

C 75 **A Mahogany Music Cabinet**, 2 ft. 6 in. wide, of special design ... £9 12 6
Clearing at ... **£6 18 6**

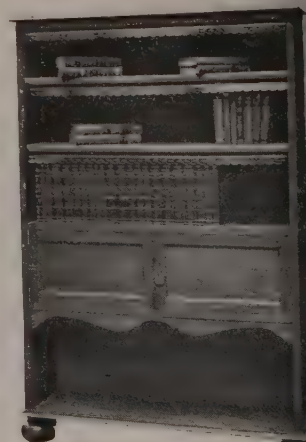
C 76 **A Mahogany Cabinet**, with glass ends, and doors with inlaid panels, 3 ft. wide, 5 ft. 10 in. high £12 15 0
Clearing at ... **£9 9 0**

C 77 **A 3-ft. Mahogany Decorated Cabinet**, shaped front ... £10 10 0
Clearing at ... **£7 15 0**

C 78 **2 Corner Cabinets**, in finely figured satinwood, richly decorated, 2 ft. 6 in. wide, 6 ft. 5 in. high £14 0 0
Clearing at ... each **£8 15 0**

C 79 **A Mahogany Richly-Inlaid Cabinet**, with upper part for China, enclosed by 2 glass doors with half-circular moulded cornice to each, 2 drawers under, supported by 10 finely turned columns, 4 ft. wide £26 10 0
Clearing at ... **£21 10 0**

C 80 **A Fine Mahogany Inlaid Cabinet**, the centre part enclosed with glass trellis door, 1 drawer and cupboard under, shaped glass door at each end, 4 ft. 6 in. wide, 6 ft. 3 in. high £32 10 0
Clearing at ... **£23 10 0**



C 64 £2 12 6

Drawing Room Furniture Cabinets

continued.



C 81 **A Mahogany Chip-
pendale Cabinet**, the
finely sculptured work
carved out of the solid,
with shelves, cupboard, &c.,
for china, 6 ft. wide
£126 0 0
Clearing at ... **£49 10 0**

C 82 **A Mahogany finely
Carved Chimney-piece
and Overmantel**, with
carved dome top to match
£59 10 0
Clearing at ... **£29 10 0**

C 83 **A Semi - Circular
Commode**, decorated in
the Adam style £9 10 0
Clearing at ... **£4 15 0**

C 71, £3 11 6

A Cabinet of unique design, in mahogany,
with secretaire fitted pigeon holes and drawers,
cupboard and two drawers above, finely inlaid with
upper and richly coloured woods. The strap
handles, lock plate and handles are of hard wrought
iron ... £55 10 0 **35 10 0**

A Louis XV Marqueterie Top Table,
with elaborately inlaid top and ormolu mounts
£27 10 0 **13 15 0**

A Finely Carved and Gilt Pedestal,
4 ft. 2 in. high ... £28 10 0 **14 5 0**

A Louis XV Writing Table, with chased
and gilt mounts ... £42 10 0 **31 10 0**

**A Large Mahogany Louis XV Curio
Table**, finely sculptured, bevelled plate glass top
£15 10 0 **9 15 0**

3 Louis XVI Bureaux, 2 ft. 2 in. wide
£8 17 6 **5 18 6**

**A Painted White Chimney-piece and
Overmantel**, with enrichments, finely moulded,
4 ft. 8 in. wide, 6 ft. 6 in. high ... £9 15 0 **3 18 6**

**A Painted White Chimney-piece and
Overmantel**, 4 ft. 8½ in. wide, 5 ft. 1 in. high
£9 10 0 **4 15 0**



C 92 **A Painted White
Combination Chimney-
piece and Overmantel**,
5 ft. 9½ in. wide, 7 ft. 9 in.
high ... £16 10 0
Clearing at ... **£8 5 0**

C 93 **An Oak Inlaid
Chimney-piece and
Overmantel**, 5 ft. 10 in.
wide, shaped glass in centre,
cupboard each side £19 10 0
Clearing at ... **£14 10 0**

C 94 **A Large White Over-
mantel**, with circular glass
in centre, supported by side
brackets ... £8 15 0
Clearing at ... **£5 15 0**

C 95 **A Painted White
Overmantel**, with print in
centre—"The Charge of the
Light Brigade"—bevelled
silver glass each side, 6 in.
wide ... £14 14 0
Clearing at ... **£8 15 0**

C 96 **A Painted White
Overmantel** ... £8 15 0
Clearing at ... **£4 10 0**

C 72, £6 18 6

Upholstered Furniture.

The following represent some of the bargains to be obtained in all
kinds of Upholstered Furniture, large quantities of which are
being cleared at great reductions.
In some cases the coverings are slightly shop-soiled, other-
wise these goods are equal to new.

EASY CHAIRS, SOFAS, BOX OTTOMANS, &c.

S 1 Comfortable Easy Chairs, with spring
seats, well upholstered in tapestry, as
illustrated, £1 2 6, Clearing at ... **18/6**

S 2 Wing Easy Chairs, well upholstered in
tapestry, as illustrated, £2 17 6
Clearing at **£2 9 6**

S 3 Several Large Easy Chairs, upholstered
with hair, down cushion seats in Morocco,
£8 10 0 Clearing at **£6 18 6**

S 4 4-ft. 6-in. Settees, upholstered all hair
in tapestry, as illustrated, £6 18 6
Clearing at **£5 17 6**

S 5 Gents' Easy Chairs to match, £4 7 6, Clearing at **£3 8 6**

S 6 Ladies' Easy Chairs to match, as illustrated, £3 18 6
Clearing at **£3 0 0**

S 7 High Back Wing Easy Chair, with
extra deep seat, upholstered all hair in
tapestry, as illustrated, £6 15 0
Clearing at **£5 12 6**

S 8 5-ft. Long Comfortable Settee, with 2
pillows, well upholstered in tapestry, as
illustrated, £4 15 0, Clearing at **£4 0 0**

S 9 Comfortable Easy Chair to match,
£2 15 0, Clearing at **£2 5 0**

S 10 Large Club Easy Chairs, with extra
long springs in seats, upholstered all hair
in tapestry, £6 15 0, Clearing at **£5 10 0**

S 11 5-ft. 6-in. Settees to match,
£10 10 0, Clearing at **£8 18 6**

S 12 A very large Club Easy Chair, best quality, in Ramie cloth,
£7 10 0 ... Clearing at **£5 10 0**

S 13 Comfortable Easy Chair, with oak arms, well upholstered in
wool tapestry, £5 15 0 ... Clearing at **£4 7 6**

S 14 A very large Grandfather Easy Chair
with a carved English walnut under-
frame, upholstered in silk velvet,
£19 10 0 ... Clearing at **£15 10 0**

S 15 A large Carved Mahogany Grand-
father Easy Chair, best quality, in silk
brocade, £14 10 0, Clearing at **£11 15 0**

S 16 Wing Easy Chair, well upholstered
in tapestry, £8 15 0
Clearing at **£4 15 0**

S 17 Stuff-over Easy Chair, upholstered in
saddlebags, £4 10 0, Clearing at **£2 5 0**

S 18 A 6-ft. 6-in. long Adams Settee, beautifully carved maho-
gany frame and legs, upholstered all hair in best quality Morocco.
£42 10 0 ... Clearing at **£27 10 0**

S 19 A Couch,
upholstered
best quality,
in saddlebags
and velvet.
£10 10 0
Clearing at
£5 15 0



S 1, 18/6



S 2, 49/6



S 7, £5 12 6



S 6, 60/-



S 4, £5 17 6

HAMPTON & SONS LTD

Pall Mall East London S.W.

Upholstered Furniture—continued.



S32, 25/-

S24 A reproduction of a fine old English Settee, upholstered in the best manner, with a down stuffed cushion seat, covered with expensive silk brocade, £32 10 0, Clearing at **£25 10 0**

S25 2 Corner Seats, upholstered all hair in brocade, with enamelled white fittings above. Each, £28 15 0, Clearing at **£18 10 0**



S33, 28/6

S30 A Large Box Ottoman, with adjustable head, well upholstered in tapestry, Clearing at **£5 7 6**

S31 Several Adjustable Head Box Ottomans, well upholstered in good cretonnes, £3 5 0, Clearing at **£2 15 0**

Dining Room and Library Stuffed Furniture.



S36, 27/6

S32 36 Mahogany "Chippendale" Style Chairs with loose seats, in marone or green Morocco, as illustrated, £1 9 0, Clearing at **£1 5 0**

S33 36 Carved Mahogany "Heppelwhite" Dining Room Chairs, loose seats, in Morocco, as illustrated, £1 12 6, Clearing at **£1 8 6**

S34 36 Fumed Oak "Chippendale" Style Chairs, with loose seats, in Morocco, Clearing at **£1 2 6**

S35 12 Mahogany "Queen Anne" Dining Room Chairs, with loose seats, in Morocco, £2 10 0, Clearing at **£1 17 6**

S36 24 Fumed Oak Chairs, with adjusting backs, cushion upholstered in tapestry, as illustrated, £1 15 0, Clearing at **£1 7 6**

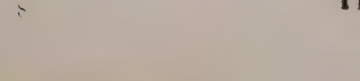
S37 A set of 6 small and 2 arm, Fumed Oak, Stuff Back, Dining Room Chairs, in hide, £21 10 0, Clearing at **£17 10 0**

S38 6 Fumed Oak Round-back Chairs, suitable for writing chairs, upholstered in various fabrics, from **£1 15 6**

S39 Set of 7 small and 1 arm, Carved Oak, Stuffed Back, Dining Room Chairs, in tapestry, £18 10 0, Clearing at **£15 5 0**

S40 A set of 6 Oak Inlaid Dining Chairs, with loose seats, in linen, £10 10 0, Clearing at **£7 15 0**

S41 A set of 6 small and 2 arm Mahogany Inlaid Chairs, upholstered in hair seating or Morocco, £23 10 0, Clearing at **£19 10 0**



S8, 80/-

Upholstered Furniture—continued.

S42 12 Mahogany Inlaid "Sheraton" Pattern Chairs, in Morocco. Clearing at **£1 7 6**

S43 3 Richly Carved Mahogany Ribbon Back "Chippendale" Chairs, upholstered in silk damask, each £9 15 0, Clearing at **£6 15 0**

S44 5 Finely Carved Oak Chairs, copied from an old pattern, upholstered down seats in Genoa velvet, each £26 15 0, Clearing at **£16 10 0**

S45 1 Arm Chair, to match, £40 0 0, Clearing at **£27 10 0**

S46 A Carved Oak Chair, with caned back, and down stuffed seat in velvet, £12 15 0, Clearing at **£6 18 0**

S47 An Arm Chair, to match, £15 10 0, Clearing at **£10 0 0**

S48 A Set of 6 small and 2 arm Finely Carved Dining Room Chairs, in green hair seating, £31 0 0, Clearing at **£25 10 0**

S49 2 Finely Carved Mahogany Corner Chairs, with loose seats in leather, £4 12 6, Clearing at **£3 18 6**

S50 A Carved Mahogany Round Back Library Chair, in tapestry, £5 15 0, Clearing at **£4 15 0**

S51 A Fumed Oak Bergère Chair, upholstered all hair in best Morocco, £6 10 0, Clearing at **£5 12 6**

S52 Fumed Oak Stuff Back Arm Chair, upholstered in Morocco, £7 10 0, Clearing at **£4 18 0**

S53 24 Oak Boxes or Stools, with upholstered tops in tapestry, £0 11 6, Clearing at **£0 9 0**

N.B. A large assortment of discarded upholstered Dining Room Chairs, suitable for Writing or Hall Chairs, at corresponding reductions.

S54 12 Mahogany Inlaid Suites, consisting of 1 settee, 2 arm chairs, and 2 small chairs, upholstered in tapestry, as illustrated, £10 5 0, Clearing at **£8 5 0**

S55 24 Mahogany Box Music Seats, covered with brocade, as illustrated, £1 8 6, Clearing at **£1 1 6**

S56 A Mahogany Inlaid Settee, well upholstered and covered with silk tapestry, £9 15 0, Clearing at **£6 15 0**

S57 A Mahogany Inlaid Easy Chair, to match, £6 15 0, Clearing at **£4 10 0**

S58 2 Mahogany Inlaid Small Chairs, to match, at £3 3 0, Clearing at **£2 5 0**

S59 A Mahogany Inlaid Box Music Seat, to match, £3 0 0, Clearing at **£1 19 6**

S60 12 Stained Mahogany Corner Chairs, in tapestry, as illustrated, £1 1 6, Clearing at **£0 17 9**

S61 3 Louis XVI Carved, Stuffed Back Chairs, all hair, in silk tabaret, each £5 5 0, Clearing at **£2 18 6**

S62 A Louis XVI Carved Arm Chair, to match, £7 10 0, Clearing at **£4 18 6**

S63 A Louis XVI Carved Mahogany Settee, best quality, in silk brocade, £15 10 0, Clearing at **£11 15 0**

S64 An Italian Walnut Carved X Chair, with cushion in tapestry, £6 15 0, Clearing at **£3 18 6**

S65 A quantity of upholstered Wicker Chairs, in tapestry of various designs, as illustrated, 19/6, Clearing at **14/9**



S55, 21/6



S60, 17/6



S55, 14/9



S54, 21/6 S54, 33/6



S54, 57/6

DECORATIVE POTTERY,

including Quaint Green Ware, Black Forest Pottery, the favourite Chinese Blue and White, and Coloured China, all to be sold at Clearance Prices.



Typical examples of **Black Forest Pottery**. Ivory Ground, Blue and Green Decoration. Prices ranging from 8d. to 6/-

Black Forest Pottery.

A large stock of this well-known decorative Pottery, in about 30 different shapes, will be sold at greatly reduced prices. Very suitable for Halls, Dining Rooms, Morning Rooms, &c.

Green Art Ware in Quaint Shapes.

A large quantity of this Artistic Self-Coloured Pottery, in a variety of Quaint shapes, will be cleared at a big reduction off the regular prices.

Horn Chinese Blue and White, and Coloured China.

In spite of the continued advance in the cost of this popular and very decorative China, we are giving our Customers the advantage of the very large stock we hold, and will sell it at the following greatly reduced prices, in order to clear before Stocktaking.

Sets of 5 Blue and White Mantel Vases.

Usual price			Clearing at			Usual price			Clearing at		
s.	d.		s.	d.		£	s.	d.	£	s.	d.
1	...	7 6	5	0	set.	14 in.	...	1 15 0	1	7	6
1	...	12 6	9	6	"	16 in.	...	2 15 0	2	2	6
1	...	18 9	13	9	"	18 in.	...	3 5 0	2	12	6

1. Blue and White Sugar Jars and Covers.

Usual price 10/6. Clearing at 6/6

2. Blue and White Sugar Jars and Covers.

Usual price 12/6. Clearing at 9/-

3. Chinese Blue and White Plates.

Usual price 2/3. Clearing at 1/6

Patterns, Chinese Blue and White.

Usual price			Clearing at			Usual price			Clearing at		
s.	d.		s.	d.		s.	d.		s.	d.	
1	...	9 12	6	9	14 by 12 ins.	35	0	25	0		
1	...	10 25	0	18	16 by 14 ins.	45	0	35	0		

A number of fine Coloured Cisterns, Vases, &c., will be cleared at equally reduced prices.

Porcelain Ware.

All admirers of this Inimitable Ware will find this an exceptional opportunity of securing some exceptionally handsome pieces at very low prices.

Carved Chinese Blackwood Pedestals.

A number of these handsome stands will be cleared at greatly reduced prices.

18 ins. high, Marble Top. Usual price 55/- Clearing at 40/-

" " " 50/- " 31/6

" " " 37/6 " 27/6

(As illustrated in Group of Screens.)

Chinese Pottery.

A quantity of Odd Vases, &c., including Handpainted, Dutch, Austrian, Italian, &c., will be cleared at from 25 and 50 per cent. reduction.

A pair of very fine Chinese Bronze Inlaid Jardinieres.

18 ins. wide. Usual price £25 Clearing at £12 10s.

A fine Indian Inlaid Ivory Coffee Table, octagonal top

18 ins. wide, 25 ins. high. Takes to pieces and folds.

Usual price £6 18s. 6d. Clearing at £5 10s.

HAMPTON & SONS LTD

UNPRECEDENTED BARGAINS IN SCREENS.

Japanese, Tapestry, Wood Frame and other Screens to be cleared at Enormous Reductions.

TAPESTRY, LEATHER, AND WOOD FRAME SCREENS.



6-ft. 3-in. Handsome 4-fold Tapestry Screen, fine landscape and foliage design, bound either in gold braid or leather. Folds 24 ins. wide (as illustration A) ... £4 17 6

5-ft. 4-in. 4-fold Silk Tapestry Screen, with hand-painted silk top panels, finished with fancy braid. Folds 13 ins. wide (as illustration B) £3 0 0

5-ft. 6-in. 4-fold Tapestry Screen, with landscape Tapestry panels in soft colours at top, finished braid to match. Folds 17 ins. wide (as illustration C) £3 2 6

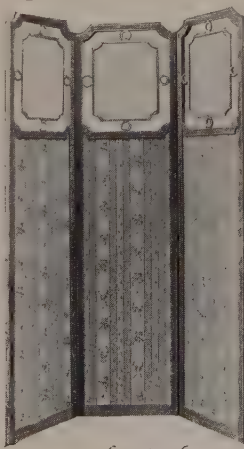
Solid Mahogany or Oak Frame Fire Screens, 3 ft. 3 ins. high, 24 ins. wide. Plate glass panel (as illustration D) ... £2 5 0

5-ft. 6-in. 4-fold Striped Tapestry Screen, with wood moulding round. Folds 16 ins. wide £1 15 0

5-ft. 6-in. 3-fold Mahogany Frame Screen, with silk Tapestry panels. Patent reversible draught-proof hinges ... £3 5 0

6-ft. Handsome 4-fold Embossed and Decorated Leather Screen (Old design), shaped top. Folds 18 ins. wide ... £7 18 6

A 5-ft. 9-in. 3-fold White Enamelled Screen, with coloured prints under glass in top panels, and pink striped silk below ... £6 10 0



£5 7 6

A 3-fold Rich Genoa Velvet Screen, back covered in crimson silk velvet, 5 ft. 7 in. high, folds 25 in. wide, reversible hinges £18 10 0

A very finely carved Mahogany Louis XV Screen, graduating panels, glass at top and silk tapestry below, highest fold 4 ft. 11 in. high ... £21 0 0

Handsome 3-fold Mahogany Inlaid Screens, with glass panels at top, and silk Tapestry below. Fitted with special patent draught-proof reversible hinges (as illustration) £7 15 0

Pall Mall East London S.W.

Tapestry, Leather and Wood Frame Screens—continued.

Clearing at
£ s. d.



50 5-ft. 8-in. 3-fold
Oak Panelled
Screen, with col-
oured pyro panels
at top. Reversible
hinges, 20-in. folds
(as illustration) £1 10

19 6

25 5-ft. 8-in. 3-fold
Oak Frame
Screen, with Oak
cross bars and pyro
medallion at top, and
art canvas below.
Reversible hinges

£1 15 0

1 4 0

3-fold Wood-frame
Screen, with col-
oured pyro-etched
panels in top, and art
canvas below, rever-
sible hinges, in

mahogany colour or oak

£1 19 6

1 10 0

Finely Carved and Gilt graduated Louis XV 3-fold
Screen, glass panels at top and silk brocade below

£27 10 0

16 10 0

Handsomely carved Mahogany "Empire" 3-fold
Screen, with rich silk panels, 5 ft. 7 in. high £29 10

19 10 0

A very handsome 4-fold Japanese Screen, with
finely carved frame surrounding, beautifully
embroidered silk panels, 6 ft. 8 in. high £63 0 0

35 0 0

Very handsomely carved and best English Gilt
Louis XV 3-fold Screen, bevelled plate glass
panels at top, and rich brocade below, each fold
6 ft. 5 in. high and 22 in. wide ... £47 10 0

39 10 0

1,500 JAPANESE SCREENS will be Cleared at the
following greatly reduced prices:—

4-ft. 6-in. 4-fold Silk Embroidered Screen, on
various self-coloured grounds, canvas backs 13s. 6d.

10 6

5-ft. 8-in. 4-fold Hand-painted Canvas
Screen, light coloured grounds, polished frames,
canvas backs ... 17s. 6d.

13 6

5-ft. 8-in. 4-fold Embossed Leather-paper
Screen, sunk panels ... £1 7 6

17 6

5-ft. 4-fold Rich Silk Embroidered Screen,
on satin ground, sunk panels ... £1 10 0

1 4 0

5-ft. 8-in. 4-fold Rich Silk Embroidered
Screen, on satin ground, fancy frame (slightly
water marked) ... £2 11 6

1 11 6

5-ft. 8-in. 4-fold Silk Embroidered Screen,
on satin ground, with carved fret border round.
(A few only) ... £2 18 6

2 2 6

12 only 5-ft. 10-in. Very Handsome Silk
Embroidered Screens, rich satin grounds,
sunk panels, carved tops... £5 5 0

3 15 0

Handsome 2-fold Lacquered Screen, with
panels, inlaid with carved ivory, &c., 6 ft. high.
Folds 2 ft. 9 ins.

wide £12 12 0

7 18 6

A 5-ft. 9-in.
4-fold Fine
Silk Em-
broidered
Japanese
Screen, crim-
son ground ...

£13 13 0

8 0 0

5-ft. 8-in. 4-fold
Silk Em-
broidered
Screen,
on assorted
self-coloured
grounds, carved
tops, canvas
backs (as illus-
tration) 18s. 9d.

13 0



Several odd and slightly damaged Screens will be
cleared at Half-price.

High-Class Wall Papers at Nominal Prices.

In order that when the Spring Season opens
this Department shall be stocked with only the
latest productions, the Wall Papers, &c., specified
below will be cleared at reductions regardless
of cost.

One Special Feature will be a quantity of very fine
Japanese Leather Papers
at 75 per cent. below actual cost

comprising 200 Rolls, 12 yds. long, that cost 60/- per roll
will be cleared at

15/- per roll.

This forms an unparalleled opportunity for obtaining some
of the very best material at a comparatively nominal price.

English Embossed Leather Paper

23 pieces of Fine Green and Gold English Embossed
Leather Paper at 21/- per piece of 12 yards. Ordinary
price 42/- per piece.

The above is a fine example of English work and cannot
be excelled. A genuine bargain.

A Large Selection of

English and French Wall Papers

suitable for Hall, Dining Room, Drawing Room, Library,
Smoking Room, and Bedroom, at an enormous reduction
ensure clearance.

The above comprise some of the most artistic designs of the
present Season, and include almost every possible variety
of colour and price. As they will be sacrificed at reduction
regardless of cost, this will afford an opportunity to secure Wall
Hangings of the highest character at comparatively nominal prices.

A VERY REMARKABLE BARGAIN.

A Fine Hand-painted Frieze in Oil Colours

of Dutch Ships with Landscape.

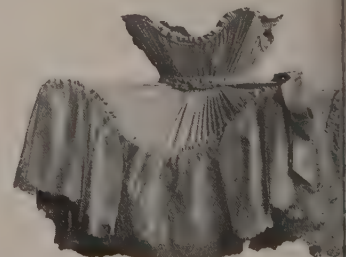
This very fine frieze is 205 ft. long, 18 ins. deep, in various
lengths, and can be adapted to almost any modern residence.
It will be sold at a great reduction in price, and although a work
of art that would give dignity and character to any room, it will
be sold at a fractional part of its original cost.

Half the length, 102 feet, may be purchased separately
required.

This is an unparalleled Bargain.

Lamp Shades.

A large stock of Lamp
Shades, slightly soiled, will
be sold at clearance
prices, from 2/6 each.



HAMPTON & SONS LTD

Pall Mall East London S.W.

Bedroom Suites at

Clearance Reductions.



5 ft. Wardrobe.
3 ft. 9 in. Dressing Chest.
3 ft. 6 in. Washstand.
2 Rush Seat Chairs.



4 ft. Wardrobe.
3 ft. 6 in. Dressing Chest.
3 ft. 6 in. Washstand.
2 Chairs.

FUMED OAK BEDROOM SUITE, with antique copper fittings. Clearing at **£16 10 0**

Usual Price. Clearing at
£ s. d. £ s. d.

Stained Green Suite, with 3 ft. 6 in. Beaconsfield Wardrobe, 3 ft. 3 in. Hand-painted leg Dressing Chest, Washstand & 2 Chairs ... 15 15 0 **9 17 6**

6 in. White Enamelled Suites, with hand-painted panels in Wardrobe, Dressing Chest, &c. ... 10 15 0 **8 17 6**

Fumed Oak Suites, with carved panels ... 12 10 0 **10 18 6**

6 in. Fumed Ash Suites, with Dressing Chests, &c. ... 15 0 0 **11 18 6**

Unfinished Mahogany Suites, with antique metal panels and handles, 3 ft. 6 in. Wardrobe for hanging, drawer below, 6 in. Dressing Chest, large landscape glass, 3 ft. 6 in. Washstand, 2 Chairs 18 10 0 **14 0 0**

Suite in Oak ... 17 10 0 **13 10 0**

Suite in Hazlewood ... 15 15 0 **12 0 0**

6 in. Quaint Oak Suites, with little ends in leaded light panel to Wardrobe, Dressing Chest, &c. ... 16 0 0 **12 10 0**

Fumed Oak Suites, 3 ft. 6 in. Wardrobe, Dressing Chest, &c. ... 16 10 0 **12 15 0**

Prior Mahogany Suites, with antique metal panel in Frieze of Wardrobe, extra wide bevelled glass door, &c. 20 0 0 **15 10 0**

Suite in Oak ... 19 10 0 **14 15 0**

Suite in Hazlewood ... 17 0 0 **12 17 6**

6 in. White Enamelled Beaconsfield Suites, with hand-painted panel in fitted Wardrobe, &c. ... 14 15 0 **12 18 6**

Mahogany and Satinwood Banded "Sheraton" Suites, with Dressing Chest having oval landscape glass, &c. ... 16 16 0 **14 7 6**

6 in. White Enamelled Suites, with Dressing Chest, Cupboard Washstand, spring green three-inch tiles in back, green silk curtains to match ... 16 10 0 **14 10 0**

Polished Walnut Suites, with carved handles and panels, Hanging Wardrobe, Dressing Chest, &c. ... 18 10 0 **15 18 6**

Walnut Suite, with 3 ft. 9 in. Dressing Table, 3 ft. 9 in. Washstand, Side Pedestal, and Chairs 22 10 0 **16 12 6**

MAHOGANY AND ZEBRA WOOD BANDED "SHERATON" SUITE. Being cleared at **£16 15 0**

Usual Price. Clearing at
£ s. d. £ s. d.

Carved Oak Suites, with bright copper grill in panel, handles to match, 4 ft. Wardrobe, 3 ft. 6 in. Dressing Chest, 3 ft. 6 in. Washstand, &c. ... 22 10 0 **17 0 0**

3 ft. 6 in. Mahogany and Zebra Wood Banded Suites, with Dressing Chest having oval glass, jewel drawer, &c. 19 10 0 **17 10 0**

4 ft. Mahogany and Satinwood "Sheraton" Beaconsfield Suites, with fitted Wardrobe ... 26 10 0 **18 17 6**

Mahogany and Satinwood Suites, with 4 ft. hanging Wardrobe, one wood and one glass door, 3 ft. 6 in. Semi-Dressing Chest, 3 ft. 6 in. Washstand, &c. 22 10 0 **19 10 0**

Stained Dark Green Suite, 6 ft. Wardrobe fitted for hanging, two glass and one panelled doors, 3 ft. 9 in. Dressing Chest, 3 ft. 9 in. Washstand, Towel Horse, &c. ... 28 0 0 **21 15 0**

Same Suite in Fumed Ash ... 27 15 0 **21 10 0**

Polished Walnut Suites, with fine carvings in relief, 5 ft. Wardrobe for hanging, 3 ft. 6 in. Dressing Chest, 3 ft. 6 in. Washstand, 3 rush-seat Chairs ... 25 10 0 **22 15 0**

Fine Mahogany and Marqueterie Beaconsfield Suite, with splay legs, 4 ft. Wardrobe, 3 ft. 6 in. Dressing Table, 3 ft. 6 in. Washstand, &c. ... 31 10 0 **24 0 0**

Mahogany Suite, with Hand-painted Panels, 5 ft. Wardrobe for hanging, fitted 2 glass and 1 panelled doors, 3 ft. 6 in. Dressing Chest, long landscape glass over, 3 ft. 6 in. Washstand, Rush-seat Chairs, &c. ... 36 0 0 **27 10 0**

Same Suite in Hazlewood ... 31 15 0 **24 0 0**

Mahogany Inlaid Suites, 4 ft. Wardrobe for hanging, 3 ft. 6 in. Dressing Chest and Glass, 3 ft. 6 in. Washstand, Chairs, &c. ... 35 0 0 **25 0 0**

"Sheraton" Suites, banded with Zebra wood, 6 ft. Wardrobe, fitted 2 glass doors, drawers under, 3 ft. 9 in. Dressing Chest, long landscape glass over, 3 ft. 9 in. Washstand, 3 Chairs, &c.... 32 10 0 **27 10 0**

Mahogany Suite with carved panels, 6 ft. Wardrobe for hanging, reflecting glass doors, 3 ft. 9 in. Dressing Chest, large swing glass and jewel drawers over, 3 ft. 9 in. Washstand, drawer cupboard and shelves under, shelves and mirror over tiled back, Towel Horse, 3 Chairs... 36 10 0 **28 0 0**

Bedroom Suites—continued.

Usual Price. Clearing at
£ s. d. £ s. d.

Hungarian Ash Suite, with Cedar-wood interior, 6 ft. Wardrobe fitted—two-thirds drawers and trays enclosed by one silvered, and two panelled doors, 4 ft. Kneehole Dressing Table, 4 ft. Washstand to match, Towel Horse, 3 Chairs ... 36 10 0 **29 10 0**

Mahogany Suite, fitted with Oxydised handles, strap hinges, &c., 6 ft. Wardrobe, sides for hanging enclosed by two glass doors, centre with drawers, curtain, and framed up convex glass cupboard doors, deep drawers at bottom, 4 ft. Toilet Table and Glass, 4 ft. Washstand, Towel Horse, 3 Chairs ... 44 0 0 **33 10 0**

Similar Suite, but with Dressing Chest instead of Table ... 41 10 0 **31 15 0**

Wainscot Brown Oak Suites, with 6 ft. fitted Wardrobe, two glass doors, 4 ft. Pedestal Dressing Table of 11 drawers, 4 ft. Pedestal Washstand, Bedside Cupboard, Towel Horse, 3 Chairs 47 10 0 **36 0 0**

6-ft. Wainscot Oak Inlaid Suite ... 60 0 0 **53 10 0**

6-ft. Carved Mahogany Suite, with Wedgwood Plaques ... 82 0 0 **73 0 0**

Painted White Fitment, consisting of wardrobes, washstand, dressing table, bookcase, bed canopy, cornices, and panelling ... 85 0 0 **25 0 0**

7-ft. Fine Mahogany Inlaid Suite, with 4 ft. 6 in. dressing table, &c. ... 120 0 0 **102 18 0**

8-ft. Shaped Front Very Fine East India Satinwood and China-wood Suite, with ivory handles, including two 3 ft. 3 in. bedsteads to match. 395 0 0 **357 0 0**

Handsome Marqueterie Suite, in Louis XV style, richly mounted with ormolu. 8 ft. 6 in. wardrobe, 5 ft. pedestal dressing table, 4 ft. 6 in. pedestal washstand, 2 bedside cupboards, towel horse, and 5 ft. 6 in. bedstead ... 750 0 0 **550 0 0**

Bedsteads.

22 3 ft. Oak Bedsteads, with shaped banisters ... 3 0 0 **2 10 0**

7 Mahogany Inlaid Trellis Bedsteads, 3 ft. ... 4 10 0 **3 15 0**

35 3 ft. Green and Brass Bedsteads, with separate wire mattress, bordered wool mattress, feather bolster, and pillow 4 10 0 **3 10 0**

16 4 ft. 6 in. Green and Brass Bedsteads, with treble-woven wire mattress, bordered wool mattress, feather bolster and two pillows ... 5 19 0 **4 18 6**

6 3 ft. All-Brass Bedsteads, with curved moulded top bars, scroll panels 5 10 0 **4 10 0**

4 4 ft. 6 in. All-Brass Bedsteads, similar pattern but heavier ... 7 15 0 **6 5 0**

6 4 ft. 6 in. All-Brass Square Tube Bedsteads, with curved top bars ... 8 5 0 **6 15 0**

3 5 ft. All-Brass Square Tube Bedsteads, with cast tulip panel ... 10 0 0 **8 0 0**

A number of **Show Room Pattern Bedsteads** in Mahogany, Walnut, Oak Mahogany, Inlaid Brass, White and Brass, Black and Brass, will be cleared at great sacrifice.

BRITISH CARPETS.

Important Announcement.

In consequence of the vast scale of their wholesale purchases prior to the heavy advances now ruling throughout the world's wool markets, HAMPTONS are able to announce, that

Notwithstanding the heavy Advances in Price

now universally operating throughout every section of the Carpet Trades they will, at this Annual Clearance, again sell enormous quantities of every description of high-class

Carpets and Floor Coverings at the Lowest Prices at which goods of the same high grade have ever been obtainable.

To all buyers of Carpets, especially those who require a quantity for large Town Mansions, Country Seats, Hotels, Clubs, Sanatoria, Schools, Colleges, Offices, &c., this clearance affords an opportunity that occurs only once a year, as this is the only occasion on which many thousands of pounds worth of first-class carpets are sold for less than they actually cost to manufacture.

As the reductions made on the Carpets herein quoted afford to purchasers an unquestionable saving of from 3/6 to 10/- on every 20/- worth the secure, HAMPTON & SONS have pleasure in inviting all who purpose buying Carpets during 1906 to very

Carefully Examine these Goods & compare the Prices and Quality

with the best values anywhere else obtainable.

The Prices quoted are for goods actually in stock, and without exception they cannot be repeated.

All Carpets herein quoted will remain on view until sold.

Measurements of Rooms should be brought, as no Carpets in this clearance can be reserved.

HAMPTONS guarantee that the usual prices quoted in this catalogue are the regular competitive prices at which the respective Carpets are sold by all good-class dealers throughout the country.

HAMPTON & SONS LTD

Pall Mall East London S.W.

BRITISH CARPETS



Lot No. 1. **AXMINSTER CARPETING**, as illustrated above.

These are produced by the best British manufacturers only. They are all perfect goods, consisting of tone upon tone effects, and good useful designs and colourings.

6,500 yards will be sold at 35 per cent. below to-day's competitive price, thus saving the purchaser 1/7 per yard.

Axminster Filling Carpet ... To-day's Price. **Clearing at**
... 4s. 6d. **2s. 11d.**

Lot No. 2. **AXMINSTER SQUARES.**

The following are made up of remnants and the odd lengths that have accumulated during 1905. The material is all perfect and best British manufacture. Many of the Carpets are quite new, the designs and colourings being specially produced for the 1905 season. The prices specified give no idea of their real value, as in marking these the actual cost of the material is entirely ignored. All the following are bordered:—

Clearing at				Clearing at				Clearing at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
10	5	3	1	00	12	0	9	9	3	5	0
5	6	9	1	86	12	9	8	3	2	18	9
8	4	6	1	00	12	9	12	0	4	5	0
8	7	6	1	126	13	0	9	9	3	10	0
2	7	6	1	150	13	3	7	6	2	15	0
4	8	0	1	186	13	3	12	0	4	8	6
0	7	6	1	166	13	6	12	9	4	16	6
0	7	6	1	176	13	10	12	0	4	12	6
0	9	0	2	50	13	11	9	9	3	15	0
0	9	9	2	150	14	0	12	0	4	13	6
6	7	6	2	39	14	10	9	9	4	0	0
9	6	3	1	176	15	0	12	9	5	6	6
0	5	3	1	126	15	0	14	3	5	18	9
0	9	9	3	00	15	3	12	0	5	20	19
8	7	6	2	86	15	7	12	9	5	10	0
4	9	9	3	66	15	9	5	0	2	39	20
0	12	0	4	00	15	9	14	3	6	5	0
3	7	6	2	13	15	10	12	0	5	50	21

Lot No. 3. Without borders, in every other respect they are exactly like Lot No. 2.

Clearing at				Clearing at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
0	11	3	...	2	11	6	16
6	11	3	...	3	9	6	20

Lot No. 4. **AXMINSTER BILLIARD SURROUND.**

Manufactured by one of the best British manufacturers. Being sold at the following reduction. Set of four Rugs, each 12 ft. by 3 ft.:—

Regular price ... £5 19 6
Clearing at ... 4 17 6

Lot No. 5. **SAXONY BILLIARD SURROUND.**

A few Saxony Surrounds, consisting of four Rugs, each 12 ft. by 3 ft. Good Turkey design, will be sold very cheap, as follows:—

Regular price ... £7 10 0
Clearing at ... 6 2 6

(For other Billiard Surrounds, see Lot No. 64.)

at Clearance Reductions.

Lot No. 6. **AXMINSTER SQUARES.**

All Aristo and other equally good quality Axminster, consisting of 1905's accumulations of Remnants and Odd Pieces that have been made up into Complete Bordered Carpets. These are all this season's designs and colourings, and are in perfect condition. The prices at which they are being cleared are less than the material actually cost to make. They are therefore specially worthy of inspection.

Clearing at				Clearing at				Clearing at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
7	6	7	5	2	9	0	11	7	8	3	4
8	5	8	3	3	13	12	0	10	6	5	12
8	6	7	6	2	16	0	12	0	12	0	6
8	9	6	6	2	10	3	12	1	7	6	4
9	0	8	10	3	10	0	12	4	9	9	5
9	1	6	9	2	14	0	12	9	12	9	7
10	0	7	6	3	6	9	13	4	8	3	4
10	3	8	10	4	1	0	13	7	9	9	5
10	6	7	6	3	10	0	13	8	9	4	5
10	6	9	3	4	6	0	13	10	12	0	7
10	0	7	6	3	12	0	14	2	12	0	7
11	0	7	6	3	13	0	14	6	10	6	6
11	0	8	3	4	1	0	15	0	12	0	8
11	0	9	9	4	16	0	15	4	12	0	8
11	0	10	6	5	23	15	6	12	0	8	5
11	4	10	6	5	59	15	6	14	3	9	16
11	5	7	6	3	16	0	16	0	14	3	10

And a few other sizes.

Lot No. 7. **AXMINSTER SQUARES.**

The same exactly as Lot No. 6, except that they have no borders.

Clearing at				Clearing at				Clearing at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
11	9	11	3	4	13	3	14	0	11	3	5
12	1	9	0	3	16	6	14	10	13	6	7
12	3	11	3	4	17	6	15	0	11	3	5
13	0	9	0	4	2	6	16	0	11	3	6

And a few other sizes.



Lot No. 8. **AXMINSTER CARPETING.**

Best quality Aristo and other equally good makes of British Carpets. These are very desirable Carpets for reception or other rooms where there is exceptionally hard wear. A good selection of designs, in addition to above, in self and useful colourings, also some Oriental designs. All are being sold at 25 per cent. less than usual prices, the actual saving to the purchaser being 1/7 per yard.

To-day's Price.				Clearing at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
Filling Carpet	6	3	per yard	4
Stair Carpet, 27 in. wide	6	3	...	4
Stair Carpet, 36	10	3	...	7

BRITISH CARPETS

at Clearance Reductions.



Lot No. 9. AXMINSTER CARPETING.

The above represent one of a few designs we are clearing in this exceedingly fine quality Carpet. The saving here effected is over 30 per cent., or 2/9 on every yard secured. All these fabrics are in perfect condition. *As illustration above.*

To-day's price.				Clearing at			
ft.	in.	by ft.	in.	£	s.	d.	per yard
Filling Carpet	8	6	...	5 9
Stair Carpet, 27 in. wide	8	6	...	5 9
Stair Carpet, 36 in. wide	13	6	...	9 3

Lot No. 10. FINE CROMPTON AXMINSTER.

All Remnants and Odd Lengths have been made up into complete squares, bordered. Considering how exceedingly fine the texture is, these afford very remarkable value, as follows:—

Clearing at				Clearing at				Clearing at			
ft.	in.	by ft.	in.	£	s.	d.	per yard	ft.	in.	by ft.	in.
10	6	10	6	6	2	6	12	9	10	6	7 7 9
10	9	10	6	6	5	0	13	0	12	9	9 3 6
11	0	8	3	5	5	6	13	3	10	6	7 14 6
11	0	11	3	6	16	9	13	3	11	3	8 5 6
12	0	10	6	7	0	0	13	6	10	6	7 16 9

Lot No. 11. SEAMLESS AXMINSTER.

A few of these very durable Carpets are being sold. Hamptons strongly recommend them where a good wearing, inexpensive Carpet is in request. After 17 years' daily experience of this particular Carpet, they are able to assure customers that it has never failed to be other than entirely satisfactory.

They are being sold at 20 per cent. below to-day's actual value, as follows:—

To-day's Price.				Clearing at				To-day's Price.				Clearing at			
ft.	in.	by ft.	in.	£	s.	d.	per yard	ft.	in.	by ft.	in.	£	s.	d.	per yard
6	0	6	0	1	11	9	1	5 6	13	6	9	0	5	7	0
7	6	6	0	1	19	6	1	11 9	13	6	10	6	6	4	9
9	0	6	0	2	7	6	1	18 0	13	6	12	0	7	2	6
9	0	7	6	2	19	6	2	7 6	15	0	9	0	5	18	9
9	0	9	0	3	11	3	2	17 0	15	0	10	6	6	18	6
10	6	6	0	2	15	6	2	4 6	15	0	12	0	7	18	6
10	6	9	0	4	3	3	3	6 6	15	0	13	6	8	18	6
10	6	10	6	4	17	0	3	17 6	18	0	13	6	10	13	6
12	0	9	0	4	15	0	3	16 0	18	0	10	6	8	6	3
12	0	10	6	5	11	0	4	8 9							

Lot No. 12. SEAMLESS AXMINSTER.

These are exceptionally good Carpets. They are specially appropriate for Dining Rooms, Morning Rooms, Libraries, and Smoking Rooms. The pile being thick, long and very dense, these Carpets will undoubtedly wear a very long time.

They are being sold at 25 per cent. below to-day's actual price, as follows:—

To-day's competitive price.				Clearing at				To-day's competitive price.				Clearing at			
ft.	in.	by ft.	in.	£	s.	d.	per yard	ft.	in.	by ft.	in.	£	s.	d.	per yard
10	6	9	0	6	6	0	4	6 9	13	6	10	6	9	9	0
12	0	9	0	7	4	0	4	19 0	13	6	12	0	10	16	0
12	0	10	6	8	8	0	5	15 6	15	0	12	0	12	0	0

Lot No. 13. SEAMLESS AXMINSTER CARPETS.

Slightly damaged. The texture of these Carpets is quite perfect, the damage consisting of a stain or a slight blemish the colour of the design.

They are beautifully fine in texture, and will be sold actually half-price, as follows:—

Competitive price.				Clearing at				Competitive price.				Clearing at			
ft.	in.	by ft.	in.	£	s.	d.	per yard	ft.	in.	by ft.	in.	£	s.	d.	per yard
8	11	7	6	5	10	0	2	15 0	12	6	9	0	9	6	9
9	8	7	6	6	0	0	3	0 0	12	0	12	0	12	0	0
9	6	9	0	7	2	0	3	11 0	14	0	12	0	14	0	0
10	6	9	0	7	17	6	3	18 9	14	0	7	6	8	15	0
10	0	7	6	6	5	0	3	2 6	14	6	9	0	10	16	6
11	8	9	0	8	15	0	4	7 6	15	0	12	0	15	0	0
12	0	8	6	8	10	0	4	5 0	15	0	9	0	11	5	0
12	0	6	9	6	15	0	3	7 6	16	6	12	0	16	10	0
12	0	10	6	10	10	0	5	5 0	35	3	18	9	62	6	0
12	0	9	0	9	0	0	4	10 0							

Lot No. 14. SEAMLESS ARGAMAN CARPETS.

All Hamptons' 1905 Stock of these Carpets will be heavily reduced, as follows:—

Usual price.				Selling at			
ft.	in.	by ft.	in.	£	s.	d.	per yard
8	ft.	2	in.	...	...	...	...
9	ft.	10	in.	...	...	...	...
11	ft.	6	in.	...	...	...	...
13	ft.	2	in.	...	...	...	...
14	ft.	9	in.	...	...	...	...

Lot No. 15. AXMINSTER CARPETING, of exceedingly fine texture. Where a carpet to resist street-like wear is required, this is the one we recommend.

The value is truly remarkable, the saving being fully 40 per cent., or 3/3 on every yard secured.

Actually worth				Selling at			
ft.	in.	by ft.	in.	£	s.	d.	per yard
Filling Carpet	7	s.	9d.	per yard
Stair Carpet, 27 in. wide	7	9	...	...
Stair Carpet, 22½ in. wide	7	6	...	...

Lot No. 16. Very fine quality AXMINSTER STAIR CARPET, and a few good useful designs. These are 36 inches wide and are actually reduced 35 per cent., the saving being no less than 4/9 on every yard.

To-day's price.				Clearing at			
ft.	in.	by ft.	in.	£	s.	d.	per yard
Axminster Stair Carpet, 36 in. wide	13	6	...	8 9

(For other Axminsters, see pages 16 and 17.)

Lot No. 17.

WILTON STAIR CARPETING.

As illustration herewith and other designs.

These are all the very best quality anywhere procurable.

Stair Carpet, 27 in. wide, 6s. 9d. per yard. Clearing at 4s. 11d. per yard.

36 in. wide, 10s. 6d. per yard. Clearing at 7s. 11d. per yard.

(For other Wilton Stair Carpetings, see Lot No. 30.)



BRITISH CARPETS



Lot No. 18. WILTON PILE CARPETING.
All Carpets included in this lot are the very best quality procurable anywhere. They are produced by the best British manufacturers only, and considering the price of Carpets generally to-day, these are astounding value. In addition to above illustration, there are quite a number of good useful designs and colourings. The actual saving here is 1s. 10d. per yard.

	Competitive price.	Clearing at
Filling Carpet ...	6s. 9d. per yard	4s. 11d. per yard
Stair Carpet, 27 in. wide	6 9 "	4 11 "
Stair Carpet, 36 "	10 6 "	7 11 "

Lot No. 19. WILTON CARPETING.
A fair selection of good quality Wilton Carpets, mostly in self-colours, will be sold at 1s. per yard less than to-day's price, as follows:—

	To-day's price.	Clearing at
Filling Carpet ...	4s. 11d. per yard	3s. 11d. per yard
Stair Carpet, 27 in. wide, 4 "	11 "	3 11 "

Lot No. 20. WILTON SQUARES.
All the Carpets included in this lot are of the very best quality, British Make only. Perfect Goods, consisting of all the Remnants and Odd Lengths that have accumulated during the 905 Seasons. They are all bordered, and the colourings and designs are quite new.

Clearing at				Clearing at				Clearing at			
ft. in.	by ft. in.	£ s. d.	ft. in.	by ft. in.	£ s. d.	ft. in.	by ft. in.	£ s. d.	ft. in.	by ft. in.	£ s. d.
9	6 9	2 23	12	0,, 9 0	4 19 0	15	3,, 12 0	8 7 6	15	3,, 12 0	8 7 6
6	6 9	2 12 3	12	0,, 10 6	5 15 6	15	6,, 10 6	7 9 6	15	6,, 10 6	7 9 6
6	7 6	2 18 9	12	9,, 8 3	4 16 3	15	6,, 12 9	9 1 6	15	6,, 12 9	9 1 6
10	8 3	3 7 0	13	0,, 12 0	7 3 6	16	0,, 11 3	8 5 0	16	0,, 11 3	8 5 0
0	9 0	3 14 3	13	3,, 8 3	5 0 0	16	0,, 12 9	9 6 6	16	0,, 12 9	9 6 6
5	7 6	3 5 0	13	3,, 11 3	6 16 6	16	3,, 11 9	8 15 0	16	3,, 11 9	8 15 0
8	8 3	4 0 9	13	6,, 9 8	5 19 6	16	10,, 13 6	10 8 0	16	10,, 13 6	10 8 0
3	8 3	4 5 0	13	6,, 12 9	7 18 6	17	3,, 12 0	9 9 0	17	3,, 12 0	9 9 0
6	8 5	4 9 0	13	9,, 10 6	6 12 0	17	9,, 12 9	10 7 6	17	9,, 12 9	10 7 6
6	9 9	5 3 0	14	6,, 12 0	7 19 0	18	0,, 11 3	9 5 0	18	0,, 11 3	9 5 0
7	8 3	4 8 0	15	0,, 10 6	7 3 0	18	0,, 12 0	9 18 0	18	0,, 12 0	9 18 0
8	5 3	2 16 0	15	0,, 10 10	7 9 6	19	3,, 12 9	11 5 0	19	3,, 12 9	11 5 0
8	11 3	6 1 0	15	0,, 11 3	7 15 0	19	10,, 14 3	12 18 6	19	10,, 14 3	12 18 6

Lot No. 21. WILTON SQUARES.
Exactly the same as Lot No. 20, but without borders.

Clearing at				Clearing at				Clearing at			
ft. in.	by ft. in.	£ s. d.	ft. in.	by ft. in.	£ s. d.	ft. in.	by ft. in.	£ s. d.	ft. in.	by ft. in.	£ s. d.
8	9 0	3 11 3	12	9,, 9 0	4 5 0	15	0,, 11 3	6 5 0	15	0,, 11 3	6 5 0
6	9 0	3 16 6	13	9,, 11 3	5 15 0	17	0,, 13 6	8 10 0	17	0,, 13 6	8 10 0
0	9 0	4 0 0	14	2,, 11 3	5 19 6	18	9,, 13 6	9 7 6	18	9,, 13 6	9 7 6
0	11 3	5 0 0	14	0,, 11 3	5 18 6	20	6,, 15 9	12 0 0	20	6,, 15 9	12 0 0

(For other Wilton Squares, see Lot No. 29.)

at Clearance Reductions.

Lot No. 22. SEAMLESS SAXONY PILE.

A few best quality Saxony Pile, guaranteed best British make, will be sold at an actual saving of 40 per cent. For very excessive wear these cannot be surpassed.

In constant daily wear they retain their good appearance better than any other British-made Carpets.

Only a few are for disposal. When sold they cannot possibly be repeated except at the original price.

ft. in. ly ft. in.			To-day's price.			Clearing at			ft. in. by ft. in.			To-day's price.			Clearing at		
£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
10	6,,	9 0	6	18	6	4	40	12	0	,,	11 0	9	13	6	5	17	6
12	0,,	9 0	7	18	0	4	16	0	13	0,,	11 0	10	9	6	6	7	0
12	0,,	10 0	8	16	0	5	6	6	13	0,,	12 0	11	8	6	6	18	6

Lot No. 23. SAXONY PILE CARPETING.

A quantity of Saxony Pile of the very best quality will be sold at less than the cost of production, as under.

As a wear resister, this is the very best loom-made Carpet procurable.

	To-day's worth.	Clearing at
Filling Carpet ...	9s. 9d. per yard	7s. 9d. per yard
Stair Carpet, 27 in. wide	9 9 "	7 9 "
Stair Carpet, 36 "	14 9 "	11 6 "

EXHIBITION CARPETS.

Lot No. 24. The following are wonderfully fine in texture and of very exceptional merit. Having been specially made to exhibit, they are in every detail model pieces of the highest grade. They will be all sold at half-price, i.e., half the actual price they cost to make:—

	Usual Price.	Clearing at
	£ s. d.	£ s. d.
Carpet A. A Fine Plain Green Ground, with Adams festoon border.		
Size 12 ft. by 10 ft ...	18 10 0	9 5 0
Carpet B. A Fine Plain Green Ground Centre, with Louis XV Scroll border in green.		
Size 13 ft. 2 in. by 13 ft. ...	26 15 0	13 7 6
Carpet C. A Fine Blue Ground, with detached roses and Louis XV chintz-coloured border.		
Size 15 ft. 2 in. by 11 ft. 11 in. ...	37 10 0	18 15 0
Carpet D. A Fine Blue Ground, with damask figures and large Persian design.		
Size 16 ft. 6 in. by 13 ft. 6 in. ...	46 15 0	23 7 6
Carpet E. A Fine Red Ground, with large detached Turkish Figures.		
Size 15 ft. 9 in. by 12 ft. 3 in. ...	33 10 0	16 15 0
Carpet F. A very Fine Self-Colored Green Damask Ground, with fleur de lys and beautiful scroll chintz border.		
Size 20 ft. 1 in. by 12 ft. 10 in. ...	62 10 0	31 5 0
Carpet G. A very Fine Plain Copper-Coloured Ground, with Louis XV chintz border.		
Size 20 ft. 2 in. by 12 ft. 10 in. ...	49 10 0	24 15 0
Carpet H. An Exceedingly Fine Texture Carpet, with magnificent French design, very delicate cream ground, delicate old rose, blue, and green. Specially appropriate for a spacious drawing-room.		
Size 30 ft. 1 in. by 17 ft. 4 in. ...	122 0 0	61 0 0

BRITISH CARPETS



Lot No. 25. BRUSSELS CARPETING.

As above illustration and other designs, of the very best quality. All best British manufacture only, no second quality included, all perfect goods.

Brussels Filling ... To-day's Price. 4s. 3d. per yard **Clearing at** 3s. 1d. per yard

Lot No. 26. BRUSSELS SQUARES.

All specified in this lot are the very best quality. They include all the remnants and odd lengths that of necessity accumulated during 1905, and are being sold at prices which are less than the cost of material.

Clearing at							Clearing at							Clearing at						
ft.	in.	by ft.	in.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.
7	3	5	3	1	0	0	12	3	9	0	2	18	3	15	0	12	0	4	15	0
7	8	8	3	1	13	3	12	10	10	6	3	11	3	15	3	12	0	4	16	6
8	5	7	6	1	13	3	12	9	12	0	4	0	9	15	2	11	6	4	12	0
9	3	7	6	1	17	0	13	2	9	0	3	3	0	16	2	14	1	6	0	0
9	9	9	0	2	6	3	13	5	10	6	3	14	6	16	1	11	3	4	15	6
9	8	8	3	2	26	6	13	7	10	6	3	15	6	16	10	12	9	5	13	0
IO	7	8	3	2	6	0	13	0	12	9	4	6	0	16	7	14	3	6	3	6
IO	5	9	0	2	10	0	13	9	12	0	4	7	0	16	10	10	6	4	13	6
IO	7	9	9	2	14	6	14	3	10	6	3	19	3	17	3	12	9	5	15	6
IO	6	8	3	2	6	0	14	3	12	9	4	16	3	17	0	13	6	5	16	6
IO	6	9	5	2	12	3	14	2	11	3	4	4	3	18	8	12	0	5	18	9
IO	9	10	6	2	19	6	14	10	12	0	4	14	3	18	3	12	9	6	2	6
II	2	9	0	2	12	9	14	10	9	3	3	16	6	18	0	12	9	6	1	0
II	0	9	9	2	17	0	14	11	13	6	5	7	0	19	6	12	0	6	3	6
II	6	9	9	2	19	6	15	7	10	6	4	6	6	19	6	13	6	6	19	0
12	1	10	6	3	7	0	15	0	10	6	4	3	3	24	3	11	3	7	4	0
12	9	8	3	2	15	6	15	9	12	9	5	6	0							

Lot No. 27. BRUSSELS SQUARES.

Of exactly the same quality as Lot No. 26, but without borders.

				Clearing at							Clearing at			Clearing at						
ft.	in.	by ft.	in.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.
I1	3	8	5	2	2	0	I4	0	9	0	2	16	0	I8	9	13	6	5	12	6
I2	3	11	3	3	1	6	I4	8	9	0	2	19	0							

Lot No. 28. BRUSSELS SQUARES.

Good wearing quality. Specially appropriate for Reception Rooms. New colourings and designs. These Carpets were all bought before any advance in price; hence they are wonderfully cheap to-day.

				Usual (old) Price.			Clearing at							Usual (old) Price.			Clearing at		
ft.	ins.	by	ft. ins.	£	s.	d.	£	s.	d.	ft.	ins.	by	ft. ins.	£	s.	d.	£	s.	d.
7	6	6	9	1	9	6	1	3	6	13	6	11	3	4	8	6	3	10	3
9	0	6	9	1	15	3	1	8	3	15	0	11	3	4	18	0	3	18	3
9	0	9	0	2	7	0	1	17	6	15	0	13	6	5	17	6	4	13	9
10	6	9	0	2	15	0	2	3	9	16	6	11	3	5	7	9	4	6	0
12	0	9	0	3	2	6	2	10	0	16	6	13	6	6	9	3	5	3	6
12	0	11	3	3	18	6	3	2	6	18	0	11	3	5	17	6	4	13	9
13	6	9	0	3	10	6	3	0	0	18	0	13	6	7	1	0	5	12	6

at Clearance Reductions.

Lot No. 29. WILTON SQUARES.

A few good quality Wilton Squares, woven in complete breadth having no cross joins in breadths or borders. These are very durable Carpets, and the reduced prices are quite 25 per cent below to-day's actual value, as follows:—

To-day's actual value.							Clearing at			To-day's actual value.							Clearing at						
ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.
7	6	6	9	2	5	0	1	13	9	13	6	11	3	6	15	0	5	1	0	0	0	0	0
9	0	6	9	2	14	0	2	0	6	15	0	11	3	7	10	0	5	12	0	0	0	0	0
9	0	9	0	3	12	0	2	14	0	16	6	11	3	8	5	0	6	3	0	0	0	0	0
10	6	9	0	4	4	0	3	3	0	16	6	13	6	9	18	0	7	8	0	0	0	0	0
12	0	9	0	4	16	0	3	12	0	18	0	11	3	9	0	0	6	15	0	0	0	0	0
12	0	11	3	6	0	0	4	10	0	18	0	13	6	10	16	0	8	2	0	0	0	0	0
13	6	9	0	5	8	0	4	1	0														

Lot No. 30. WILTON STAIR CARPETING.

Remnants of the very Best Quality English-made Wilton Stair Carpet will be all sold at Clearance Prices, as follows:—

				Selling Price			
5 yds.	Best Wilton Stair,	27 in wide, for	...	£	s.	d.	
7 1/2	"	"	27	1	12	0	
17	"	"	27	3	16	0	
9 1/2	"	"	36	3	6	0	
11	"	"	36	3	14	0	
2 1/2	"	"	36	7	12	0	

And a few other Remnants.

For other Wilton Stair Carpetings, see page 14.

Lot No. 31. AXMINSTER STAIR CARPETING.

A few Remnants of English made Axminster Stair Carpet perfect goods, will be sold very cheap, as follows:—

				Clearing Price			
17 yds.	Axminster Stair,	22 1/2 ins. wide, for	...	£	s.	d.	
7	"	"	22 1/2	1	0	0	
7 1/2	"	"	27	1	3	0	
14 1/2	"	"	27	2	0	0	
24 1/2	"	"	27	3	8	0	
9 1/2	"	"	36	2	5	0	
15 1/2	"	"	36	3	13	0	
2 1/2	"	"	36	5	2	0	

And a few other Remnants.

Lot No. 32. AXMINSTER STAIR CARPETING.

Remnants of Aristo and other equally good quality Stair Carpets will be sold remarkably cheap, as below. They are all Perfect Goods:—

				Clearing Price			
9 yds.	Axminster Stair,	27 in. wide, for	...	£	s.	d.	
12 1/2	"	"	27	1	18	0	
14 1/2	"	"	27	2	14	0	
6	"	"	36	3	1	0	
8 1/2	"	"	36	1	17	0	
14 1/2	"	"	36	2	11	0	
14 1/2	"	"	36	4	12	0	

And a few other Remnants.

Lot No. 33.

AXMINSTER STAIR CARPETING.

All included in this lot are manufactured in Great Britain, by best makers only. Designs as illustration herewith, and a few others.

27 in. wide.
Competitive Price. 4s. 6d. **Clearing at** 2s. 11d.

36 in. wide.
Competitive Price. 6s. 11d. **Clearing at** 5s. 1d.

For other Axminster Stair Carpetings, see page 14.



No. 34.

AXMINSTER, REAL.

These celebrated and practically indestructible Carpets are all hand-made, no machinery of any description being used. They are truly the best wear-resisting Carpet ever made in Great Britain.

Hamptons' are selling the whole of their Stock at less than the actual cost price. This affords, unquestionably, an opportunity that rarely occurs to secure real hand-made Carpets at such low prices.

by ft. in.	Cost to Make.	Clearing at
£ s. d.	£ s. d.	£ s. d.
5, 9 0	8 13 6	5 13 0
5, 9 0	9 18 0	6 9 0
5, 10 6	11 11 0	7 10 6
5, 10 6	12 19 6	8 9 6
5, 12 0	14 6 0	9 6 6
5, 12 0	14 17 0	9 13 6
5, 12 0	16 6 0	10 12 6
5, 10 6	14 9 0	9 8 0
5, 10 6	15 1 0	9 16 0
5, 10 9	15 5 0	9 18 6
5, 12 0	16 10 0	10 15 0

due quality.

5, 9 0	10, 7 6	7 15 9
5, 6 6	8 11 0	6 8 6
5, 7 0	9 11 0	7 3 6
5, 9 0	11 17 0	8 18 0
5, 10 6	13 16 6	10 7 6
5, 12 0	15 16 0	11 17 6
5, 10 6	15 11 0	11 13 6
5, 10 6	15 16 0	11 17 6
5, 12 0	17 15 6	13 7 0
5, 12 0	19 8 6	14 11 6
5, 12 0	19 15 0	14 16 6
5, 15 0	24 13 6	18 10 6
5, 12 0	20 8 6	15 6 6
5, 10 6	19 0 0	14 13 0
5, 12 0	21 14 6	16 6 6
5, 18 0	35 11 0	26 14 0

REAL AXMINSTER.

Best British Manufacture.



SEAMLESS AXMINSTER.

Best British Manufacture.



No. 35.

SEAMLESS AXMINSTER.

quantity of the well-known British-made Seamless Axminster Carpets, as illustration, are being sold at considerably less than the cost production.

by ft. in.	To-day's Price.	Clearing at
£ s. d.	£ s. d.	£ s. d.
5, 6 0	2 2 0	1 8 6
5, 6 9	2 10 9	1 14 6
5, 9 0	3 13 6	2 10 0
5, 10 6	4 7 6	2 19 6
5, 8 0	3 14 9	2 10 9
5, 9 0	4 4 0	2 17 0
5, 10 3	4 15 6	3 5 0
5, 10 6	4 18 0	3 6 6
5, 9 3	4 16 6	3 5 6
5, 10 6	5 10 6	3 15 0
5, 9 4	5 9 6	3 14 6
5, 10 6	6 2 6	4 3 6
5, 12 0	7 0 0	4 15 0

HAMPTON & SONS LTD

Pall Mall East London S.W.

BRITISH CARPETS

Lot No. 36. BEDROOM CARPETS.

A few Old Fashioned Three-ply Kidderminster Squares will be heavily reduced, as set forth below:—

Usual price. Clearing at				Usual price. Clearing at			
ft. in. by ft. in.	£	s.	d.	ft. in. by ft. in.	£	s.	d.
7 6,, 7 6	1	8	0	12 0,, 9 0	2	14	0
9 0,, 7 6	1	13	6	12 0,, 10 6	3	3	0
9 0,, 9 0	2	0	6	13 6,, 12 0	4	1	0
10 6,, 9 0	2	7	3	15 0,, 12 0	4	10	0
10 6,, 10 6	2	15	0				
	1	13					
	1	5	6				
	1	10	9				
	1	16	0				
	2	15	0				
	2	1	9				

Lot No. 37. THE PALL MALL CARPET.

This is a very superior make of Carpet in to-day's most approved designs and colours, specially suitable for best Bed and Reception Rooms.

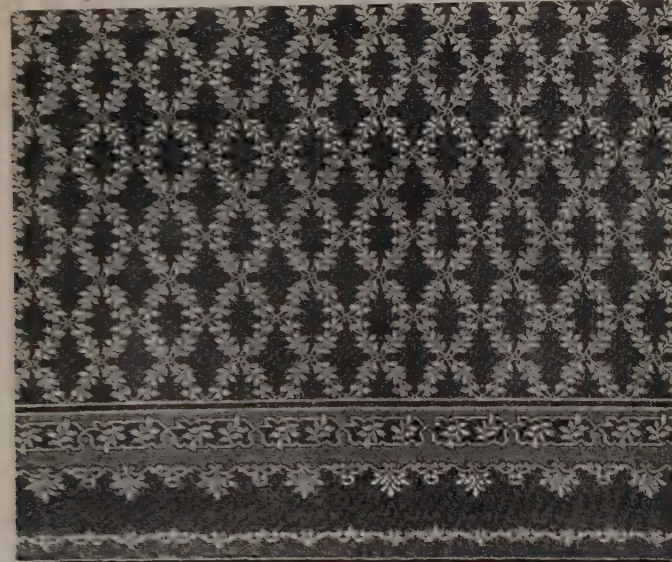
They are very much reduced, as shown below:—

Regular price. Clearing at				Regular price. Clearing at			
ft. in. by ft. in.	£	s.	d.	ft. in. by ft. in.	£	s.	d.
7 6,, 6 0	1	2	6	12 0,, 12 0	3	12	0
7 6,, 7 6	1	8	0	13 6,, 9 0	3	1	0
9 0,, 7 6	1	13	6	13 6,, 10 6	3	11	0
9 0,, 9 0	2	0	6	13 6,, 12 0	4	1	0
10 6,, 7 6	1	19	6	15 0,, 10 6	3	18	6
10 6,, 9 0	2	7	3	15 0,, 12 0	4	10	0
10 6,, 10 6	2	15	0	16 6,, 10 6	4	6	6
12 0,, 9 0	2	14	0	16 6,, 12 0	4	19	0
12 0,, 10 6	3	3	0				
	1	17	0				
	1	16					
	1	5	6				
	1	10	9				
	1	10	0				
	1	16	0				
	2	2	0				
	2	1	0				
	2	8	0				

Lot No. 38. BEDROOM CARPETS.

The Old English. These are all Hamptons' regular stock. They are pure wool throughout and very suitable for bedroom wear. They are being sold at an actual reduction of 20 per cent., as follows:—

Usual price. Clearing at				Usual price. Clearing at			
ft. in. by ft. in.	£	s.	d.	ft. in. by ft. in.	£	s.	d.
7 6,, 6 0	12	6		12 0,, 10 6	1	15	0
7 6,, 7 6	15	9		12 0,, 12 0	2	0	0
9 0,, 6 0	15	0		13 6,, 9 0	1	13	9
9 0,, 7 6	18	9		13 6,, 10 6	1	19	6
9 0,, 9 0	1	2	6	13 6,, 12 0	2	5	0
10 6,, 7 6	1	2	0	15 0,, 10 6	2	3	6
10 6,, 9 0	1	6	3	15 0,, 12 0	2	10	0
10 6,, 10 6	1	10	6	16 6,, 12 0	2	15	0
12 0,, 9 0	1	10	0				
	9	9					
	12	3					
	1	0	6				
	1	4	6				
	1	3	6				



Lot No. 39. ROMAN OR JACOBAN CARPETS.

In soft tones of rose, blue, and green. The whole of our regular stock will be cleared at the reductions specified below. These reductions save the purchaser no less than 20 per cent.

To-day's price. Clearing at				To-day's price. Clearing at			
ft. in. by ft. in.	£	s.	d.	ft. in. by ft. in.	£	s.	d.
7 6,, 6 0	0	17	6	12 0,, 9 0	2	2	0
7 6,, 7 6	1	2	0	12 0,, 10 6	2	9	0
9 0,, 7 6	1	6	3	12 0,, 12 0	2	16	0
9 0,, 9 0	1	11	6	13 6,, 9 0	2	7	0
10 6,, 7 6	1	10	6	13 6,, 10 6	2	15	0
10 6,, 9 0	1	16	6	13 6,, 12 0	3	3	0
10 6,, 10 6	2	3	0	15 0,, 10 6	3	1	0
12 0,, 7 6	1	15	0	15 0,, 12 0	3	10	0
	0	14	3				
	0	17	9				
	1	13					
	1	5	6				
	1	4	9				
	1	9	9				
	1	14	9				
	1	8	3				

at Clearance Reductions.



Lot No. 40. AXMINSTER RUGS.

A manufacturer's stock of best British-made Axminster Rugs will be sold at a reduction of 25 per cent., as appended:—

	Usually sold at	Clearing at
	s. d.	s. d.
4 ft. 0 in. by 2 ft. 0 in. ...	6 9	5 3
5 ,, 0 ,, 2 ,, 5 ,, ...	10 3	7 9
5 ,, 4 ,, 2 ,, 8 ,, ...	12 0	9 3
5 ,, 9 ,, 2 ,, 9 ,, ...	13 6	10 3
6 ,, 0 ,, 3 ,, 0 ,, ...	15 3	11 9

Lot No. 41. AXMINSTER MATS.

The whole of Hamptons' stock will be sold at the actual cost price, as follows. These are very good quality:—

	Usual price.	Selling at
	s. d.	s. d.
30 in. by 13 in. ...	3 3	2 8
32 ,, 16 ,, ...	4 3	3 6
36 ,, 18 ,, ...	5 6	4 4

Lot No. 42. Fine quality Leopard on Bear, all Bear, Tiger, Grizzly, and a good selection of **FUR RUGS**. All Hamptons' last season Rugs will be considerably reduced. They comprise many bargains that are well worth inspecting.

LINOLEUMS.

Lot No. 43. INLAID LINOLEUM.

A few odd pieces of C, or third quality, Inlaid will be cleared at the following reductions:—

	Usual price elsewhere	Selling at
	s. d.	s. d.
per square yard	2 3	1 11½

Lot No. 44. LINOLEUM.

A few pieces of C, or third quality Linoleum, best manufacture, good designs, will be cleared at less than the cost of production as follows:—

	Competitive price.	Selling at
	Per square yd. s. d.	Per square yd. s. d.
Third Quality Linoleum ...	1 11	1 4½

Lot No. 45. All Hamptons' remnants of Printed C, or third quality, Linoleum will be sold at half-price. For example:—

	Usual price.	Selling
	£ s. d.	£ s. d.
10 ft. 6 in. by 6 ft. equals 7 sq. yds., for ...	0 13 5	6
12 ,, 0 ,, 6 ,, 8 ,, ,, ,, ...	0 15 4	7
21 ,, 9 ,, 6 ,, 14½ ,, ,, ,, ...	1 7 10	13
22 ,, 0 ,, 6 ,, 14½ ,, ,, ,, ...	1 8 2	14
25 ,, 3 ,, 6 ,, 16½ ,, ,, ,, ...	1 12 4	16

Lot No. 46. CORK CARPET.

A few pieces of best British-made Cork Carpet will be sold at 1/11½ per square yard.

Also a few pieces of the very best quality plain Cork Carpet much reduced, as follows:—

To-day's price.	Clearing at
3s. 1d. per square yard.	2s. 4½d. per square yard.

Lot No. 47. WOOL RUGS.

Consisting of best black, natural, and a few coloured. They will all be considerably reduced to clear.

FOREIGN CARPETS



No. 48. FANCY TURKEY CARPETS.

Consisting of all our regular goods, guaranteed perfect in every respect. These are all the best standard quality, made of best quality wools and dyes, under the personal supervision of our resident agent in Ouchac. We therefore guarantee that nowhere are better Carpets procurable, they are being sold at 22½ per cent. below usual retail prices elsewhere, as specified below:—

Regular Price Everywhere.				Clearing at				Regular Price Everywhere.				Clearing at									
ft.	in.	£	s.	d.	ft.	in.	£	s.	d.	ft.	in.	£	s.	d.	ft.	in.	£	s.	d.		
3	8	0	6	7	6	4	19	0	14	0	11	8	15	7	6	12	5	0	11	7	6
3	6	3	5	3	6	4	0	0	14	11	10	2	14	15	0	13	5	6	13	5	6
3	7	0	5	11	6	4	5	0	14	10	11	11	17	4	0	13	5	6	13	5	6
3	7	0	5	10	6	4	4	0	15	0	7	9	11	7	6	13	5	6	13	5	6
3	7	0	5	18	0	4	11	0	15	9	11	6	17	4	6	13	5	6	13	5	6
3	6	3	4	18	6	3	16	6	15	1	11	9	16	18	6	13	5	6	13	5	6
2	7	0	6	4	6	4	16	6	15	2	12	0	17	12	6	13	5	6	13	5	6
3	7	9	7	6	7	6	0	15	1	12	0	17	10	0	13	5	6	13	5	6	
4	9	3	9	4	6	7	3	6	15	7	12	6	18	12	6	14	12	6	14	12	6
3	9	1	9	8	6	7	8	6	16	5	12	3	19	3	6	15	2	0	14	2	6
3	10	2	11	13	6	8	19	6	16	6	11	5	18	2	0	14	2	6	15	2	6
3	9	11	11	3	0	8	13	6	16	7	12	2	19	10	0	15	2	6	15	2	6
3	9	4	9	18	6	7	17	6	16	0	11	3	17	9	0	13	10	0	13	10	0
3	8	10	9	12	6	7	10	0	16	2	12	10	20	5	0	15	11	6	15	11	6
3	9	5	10	5	6	8	0	0	16	10	12	11	20	15	0	16	6	6	16	6	6
3	9	2	10	12	0	8	4	0	16	1	11	1	16	19	6	13	7	6	16	19	6
3	7	1	7	12	0	5	17	0	17	0	13	4	21	18	6	17	0	0	17	0	0
3	10	3	12	13	6	9	19	0	17	11	13	3	22	12	0	17	6	0	17	6	0
3	8	10	10	8	0	8	2	6	17	1	12	2	20	2	0	15	12	0	15	12	0
3	9	3	10	19	6	8	12	6	17	1	12	3	20	0	0	15	14	0	15	14	0
3	10	11	13	10	0	10	11	6	17	10	13	3	22	12	0	17	15	6	17	15	6
3	9	11	11	11	6	8	18	6	17	9	12	9	21	16	0	16	16	6	16	16	6
3	9	8	11	8	6	8	16	6	17	4	11	9	19	16	0	15	5	6	15	5	6
3	11	3	15	2	6	11	15	0	17	3	13	9	25	1	0	17	16	0	17	16	0
3	6	5	8	5	0	6	8	6	17	1	10	2	16	17	6	13	0	6	13	0	6
3	2	11	16	6	9	4	6	6	18	7	14	0	25	5	0	19	10	6	19	10	6
3	11	0	13	19	6	11	0	0	18	6	14	2	25	2	0	19	13	6	19	13	6
3	6	7	8	15	0	6	17	6	18	5	14	0	25	2	0	19	7	0	19	7	0
3	12	3	17	7	6	13	14	0	18	3	13	8	24	5	6	18	4	6	18	4	6
3	12	3	16	12	6	13	0	0	18	10	14	2	25	19	6	20	1	0	20	1	0
3	11	7	16	3	0	12	17	6	18	8	13	11	25	5	6	19	10	0	19	10	0
3	10	2	13	17	6	10	15	0	18	2	11	7	20	9	6	15	16	0	15	16	0
3	10	5	14	3	6	11	0	0	19	6	18	3	34	12	6	26	14	0	26	14	0
3	11	2	15	18	6	12	8	6	20	1	14	7	27	7	6	21	10	6	21	10	6
3	12	0	17	10	0	13	8	6	35	9	5	10	19	5	0	15	3	0	15	3	0

No. 49. TURKEY CARPETS.

Every Carpet included in this lot is of the very best quality anywhere to be bought, and cannot be surpassed anywhere no matter what price is paid. They are perfect in every respect, and have been reduced 17½ per cent. below the price at which they are anywhere else obtainable.

Regular price everywhere.					Clearing at					Regular price everywhere.					Clearing at					
by ft.	in.	£	s.	d.	by ft.	in.	£	s.	d.	by ft.	in.	£	s.	d.	by ft.	in.	£	s.	d.	
5, 16	6	31	9	6	25	17	0	25	10	14	3	34	6	0	28	2	0	28	2	0
5, 12	3	27	15	0	22	15	6	27	0	12	4	31	0	0	25	9	0	25	9	0
5, 12	6	28	11	6	23	9	0	28	5	15	3	40	6	6	33	2	0	33	2	0
5, 12	3	28	6	6	23	5	0	28	6	16	6	43	15	0	35	18	6	35	18	6

HAMPTON & SONS LTD

at Clearance Reductions.

Lot No. 50. ANATOLIAN and KIRMAN CARPETS.

This lot consists of fine yarn Carpets—much finer in texture than the heavy make. They are all perfect in every detail; the wool they are made of is very silky, and the colours are good. These are being sold wonderfully cheap—fully 30 per cent. below to-day's competitive prices, as follows:—

Competitive Price Everywhere.					Clearing at		Competitive Price Everywhere.					Clearing at	
ft.	ins.	ft.	ins.	£ s. d.	£ s. d.	ft.	ins.	ft.	ins.	£ s. d.	£ s. d.		
7	9	6	6	0	4 6 6	13	10	10	0	18 5 0	12 13 6		
8	0	5	11	6 6 6	4 7 0	13	10	10	3	18 12 6	13 0 0		
9	1	4	11	5 17 6	4 20	13	0	8	10	15 2 0	10 11 0		
9	9	5	11	7 10 0	5 60	13	2	10	0	17 4 6	12 1 6		
9	3	5	3	6 10 0	4 90	13	10	10	3	18 18 0	13 0 0		
9	7	5	11	7 11 6	5 40	13	0	10	3	17 15 6	12 4 6		
9	2	6	2	7 11 0	5 46	14	0	10	5	19 2 0	13 7 6		
11	8	8	6	12 18 6	9 20	14	10	11	5	22 3 6	15 10 6		
11	6	9	2	13 6 6	9 136	14	9	11	1	21 9 6	15 0 0		
11	11	8	11	13 18 6	9 150	14	0	10	5	19 2 0	13 7 6		
11	8	10	5	15 17 6	11 30	14	6	12	1	22 18 6	16 1 0		
11	9	10	1	15 9 6	10 170	14	9	12	0	23 17 6	16 14 6		
11	10	9	4	14 14 6	10 26	14	10	11	8	22 13 6	15 17 6		
11	11	9	1	14 8 6	9 186	14	0	12	2	22 14 6	15 12 6		
11	11	9	3	14 14 0	10 26	14	0	12	0	23 15 0	16 6 6		
12	7	9	11	16 7 6	11 90	15	11	12	2	24 19 6	17 15 6		
12	9	9	9	16 6 6	11 86	15	2	12	2	24 2 0	16 18 6		
12	5	9	6	15 10 0	10 166	15	0	11	6	22 12 6	15 16 6		
12	7	9	9	16 5 0	11 56	15	7	11	10	24 12 0	16 18 6		
12	2	9	0	14 5 0	10 10	15	0	11	2	22 7 0	15 7 6		
12	3	10	6	16 18 0	11 160	16	8	13	10	30 7 6	21 3 6		
12	8	10	3	17 0 0	11 186	16	9	11	6	25 13 6	17 13 6		
12	2	9	1	14 14 6	10 26	17	2	11	2	24 18 6	17 11 6		
12	1	9	2	14 15 6	10 30	17	11	12	0	28 13 6	19 14 6		
13	0	9	11	16 17 0	11 150	18	9	13	0	32 10 0	22 7 0		
13	2	10	0	17 4 6	12 16	24	7	14	0	44 17 0	31 11 0		
13	8	11	2	19 18 0	14 0 0								

Lot No. 51. TURKEY CARPETS.

Usual colouring—red, blue, green and orange; designs as illustrated below. These are all second quality. They are specially appropriate for Offices, Sitting and Smoking-rooms. They wear well and look well. When sold, these cannot be repeated.

Clearing at					Clearing at					Clearing at				
ft.	in.	ft.	in.	£ s. d.	ft.	in.	ft.	in.	£ s. d.	ft.	in.	ft.	in.	£ s. d.
7	5	5	2	1 12 0	14	10	11	1	6 17 0	15	10	11	5	7 10 6
8	2	7	7	2 11 6	14	5	13	0	7 16 3	16	5	11	6	7 17 6
8	9	6	3	2 6 0	14	6	12	3	7 8 0	16	8	13	8	9 10 0
8	3	5	7	1 18 6	14	10	12	10	7 18 6	16	1	12	5	8 6 6
9	8	7	10	3 3 6	14	2	11	11	7 0 9	16	5	12	0	8 4 6
9	10	7	1	2 18 0	14	10	11	5	7 1 0	17	7	13	7	9 19 0
9	6	7	5	2 19 0	15	9	11	9	7 14 3	18	8	13	10	10 15 0
9	6	7	9	3 1 6	15	1	13	6	8 9 9	18	5	12	7	9 13 6
9	10	8	4	3 8 3	15	6	14	3	9 4 0	19	10	13	7	11 4 6
9	7	5	4	2 2 6	15	6	11	2	7 9 6					

FOREIGN CARPETS.



Lot No. 52.

TURKEY STAIR CARPETING.

As illustrated, and two other designs, in fancy colourings. This Carpeting is all in perfect condition, of the best quality, and is remarkable value. As there is only a limited quantity, it should be secured early.

Best Turkey Stair Carpet.

2 ft. 3 in. wide.

Regular Price	Clearing at
elsewhere.	at
s. d.	s. d.
14 9 yd.	11 0 yd.

3 ft. 0 in. wide.

Regular Price	Clearing at
elsewhere.	at
s. d.	s. d.
19 6 yd.	14 9 yd.

3 ft. 9 in. wide.

Regular Price	Clearing at
elsewhere.	at
s. d.	s. d.
24 6 yd.	18 6 yd.

4 ft. 6 in. wide.

Regular Price	Clearing at
elsewhere.	at
s. d.	s. d.
29 3 yd.	22 0 yd.

Lot No. 53. TURKEY STAIR CARPETS.

Quite plain, crimson, blue, and green. All are of the very best quality, only a limited number of pieces are for sale.

	Regular price.	Clearing at
	s. d.	s. d.
Best Turkey Stair Carpet, 2 ft. 3 in. wide	14 9 yd.	11 0 yd.
Best Turkey Stair Carpet, 2, 11, "	19 3, "	14 6, "
Best Turkey Stair Carpet, 3, 5, "	22 3, "	16 9, "
Best Turkey Stair Carpet, 3, 8, "	23 9, "	18 0, "

Lot No. 54. TURKEY STAIR.

All the remnants of best quality Turkey Stair Carpet that we have in stock will be sold at actually half price, as follows:

ft. in. by ft. in.	Regular Price.	Clearing at	ft. in. by ft. in.	Regular Price.	Clearing at
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
6 4, 2 3	1 11 0	0 15 6	12 0, 3 9	4 17 6	2 8 9
6 1, 3 0	1 19 6	0 19 9	13 4, 4 6	6 10 0	3 5 0
7 0, 2 4	1 15 0	0 17 6	13 7, 2 4	3 8 6	1 14 3
7 10, 4 8	3 19 6	1 19 9	14 4, 2 3	3 10 0	1 15 0
8 4, 5 2	4 13 6	2 6 9	14 3, 2 11	4 10 0	2 5 0
8 3, 3 0	2 13 6	1 6 9	14 3, 4 0	6 3 6	3 1 9
10 4, 3 0	3 7 6	1 13 9	15 0, 3 1	5 0 0	2 10 0
10 0, 4 7	4 19 6	2 9 9	15 3, 4 8	7 14 0	3 17 0
10 8, 3 0	3 9 6	1 14 9	15 5, 2 3	3 15 0	1 17 6
11 5, 2 3	2 15 6	1 7 9	16 1, 3 0	5 4 6	2 12 3
11 4, 3 0	3 14 0	1 17 0	22 0, 3 0	7 3 0	3 11 6
11 8, 2 2	2 14 6	1 7 3	34 0, 3 0	11 1 0	5 10 6
12 10, 2 3	3 3 0	1 11 6			

Lot No. 55. TURKEY BILLIARD SURROUNDS.

Four sets, each consisting of 4 Rugs of the very best quality, each Rug about 12 ft. by 3 ft. Much reduced, as follows:—

	Regular Price.	Clearing at
	£ s. d.	£ s. d.
Billiard Set ...	15 10 0	12 17 6

Lot No. 56. CASHMERE CARPETS.

A few exceedingly fine Indian Cashmere Carpets are being sold very cheap. They are the finest quality Cashmères ever imported into this country.

ft. in. by ft. in.	Regular price.	Clearing at	ft. in. by ft. in.	Regular price.	Clearing at
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
11 2, 8 2	6 13 6	5 6 6	15 1, 10 1	21 5 0	16 18 0
11 11, 10 1	15 0 0	12 0 0	16 0, 10 2	19 1 0	14 18 0
11 4, 10 3	18 2 6	14 10 6	16 11, 13 3	27 18 6	22 8 0
12 6, 9 4	12 10 0	10 1 0	16 1, 12 0	22 8 0	17 15 0
12 3, 9 0	12 15 0	10 2 6	17 0, 13 0	25 10 0	20 5 0
12 11, 10 1	15 13 6	12 13 6	18 3, 14 11	38 18 0	31 15 0
13 0, 10 3	18 15 0	14 16 6	18 2, 14 4	39 19 0	32 11 0
13 9, 10 3	16 5 0	12 18 0	18 11, 14 0	30 10 0	24 6 0
13 10, 12 5	26 5 0	20 19 0	18 5, 13 2	50 15 0	40 10 0
13 4, 9 9	15 13 6	12 13 0	18 4, 12 2	30 0 0	23 17 0
14 0, 11 1	19 10 0	15 10 6	19 3, 14 0	53 5 0	42 13 0
14 5, 11 3	25 10 0	17 5 0	20 6, 15 5	64 15 0	52 13 0
15 2, 12 1	21 10 0	17 1 0			



Lot No. 57. INDIAN CARPETS.

All our regular stock has been very much reduced, and will be sold at less than these carpets cost to import to-day. They are all good close quality, and very superior to the Indian Carpets generally sold. We invite careful comparison.

ft. in. by ft. in.	Regular Price.	Clearing at	ft. in. by ft. in.	Regular Price.	Clearing at
£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
8 0, 7 5	3 2 6	2 9 6	13 3, 9 7	3 19 6	3 3 0
9 4, 6 1	2 10 0	1 19 6	14 6, 9 4	7 2 0	5 13 0
9 3, 6 2	1 14 0	1 7 0	14 5, 10 4	7 4 6	5 16 0
9 4, 6 4	1 15 6	1 8 0	14 5, 11 4	8 10 0	6 16 0
10 4, 7 4	3 10 6	2 16 6	15 8, 12 6	5 17 6	4 14 0
10 5, 8 4	4 12 0	3 12 6	15 2, 12 4	9 2 6	7 5 0
10 4, 7 4	3 19 6	3 3 6	15 4, 10 10	8 2 6	6 10 0
10 3, 6 1	2 17 6	2 5 6	15 4, 12 6	9 6 6	7 9 0
10 5, 7 6	3 10 6	2 16 6	15 4, 11 6	8 11 6	6 17 0
11 10, 9 5	5 2 0	4 1 0	15 4, 12 4	7 6 6	5 16 0
11 0, 9 2	4 12 6	3 13 0	15 7, 12 7	9 10 0	7 12 0
11 3, 9 5	5 5 0	4 4 0	15 6, 10 4	7 16 6	6 4 0
11 11, 7 1	3 13 6	2 18 6	15 4, 11 5	8 10 0	6 16 0
11 6, 7 7	2 12 6	2 1 6	16 5, 12 4	10 12 6	8 9 0
12 8, 12 7	8 2 6	6 8 6	16 5, 11 7	9 6 0	7 8 0
12 3, 10 4	6 12 6	5 5 6	17 10, 12 0	7 10 0	5 19 0
12 6, 9 5	6 3 6	4 18 6	17 4, 11 7	9 16 6	7 16 0
12 4, 8 5	4 7 6	3 10 0	18 8, 12 2	11 2 0	8 17 0
12 6, 9 6	5 4 6	4 3 0	19 9, 14 2	14 10 0	11 13 0
12 3, 9 2	5 0 0	4 0 0	20 0, 14 3	14 17 6	11 12 0
12 5, 12 6	7 11 6	6 1 0	21 10, 15 4	17 10 0	13 19 0
13 6, 10 5	7 6 6	5 17 6	21 9, 15 1	18 7 6	13 13 0
13 9, 9 4	4 5 6	3 8 0	22 0, 14 10	18 7 6	13 3 0
13 7, 10 3	7 4 6	5 16 0	25 10, 16 1	21 15 0	17 6 0
13 5, 9 5	6 12 6	5 5 0			

Lot No. 58. INDIAN RUGS, good close quality. All of regular Stock will be much reduced to clear. When sold, this cannot be repeated.

	Regular price.	Clearing at
	£ s. d.	£ s. d.
Indian Rug, 6 ft. 1 in. by 3 ft. ...	0 14 9	0 11 0
Indian Rug, 7 ft. by 4 ft. 2 in. ...	1 4 9	0 18 0

Lot No. 59. **ANTIQUE PERSIAN RUGS.**

As illustration herewith, and a few other Genuine Old Pieces, every Rug offered is considerably reduced in price as specified.

ft.	in.	by ft.	in.	Usually	Clearing	ft.	in.	by ft.	in.	Usually	Clearing
				£ s. d.	£ s. d.					£ s. d.	£ s. d.
4	11	3	11	3	8 6	2	5	0			
4	4	3	4	3	8 6	2	6	6			
4	2	3	2	1	13 0	1	3	6			
4	5	3	0	2	18 6	2	2	0			
5	9	4	3	3	16 6	2	12	6			
5	5	3	3	4	18 6	2	18	6			
5	1	3	4	3	8 6	2	2	6			
6	7	4	0	4	0 0	2	18	6			
6	2	3	8	3	9 6	2	9	6			
7	6	3	11	4	5 0	3	2	6			
7	7	3	8	3	18 6	2	16	6			
7	10	3	7	4	4 0	2	19	6			
8	6	4	1	6	10 0	5	3	6			
8	5	3	2	8	10 0	5	18	6			
8	3	3	4	4	14 6	3	6	6			
8	5	3	5	4	6 6	3	3	0			
9	0	3	10	4	18 6	3	8	6			
10	7	4	0	9	10 0	6	10	0			

No. 60. **ANTIQUE PERSIAN CARPETS.**

A few of our Genuine Old Carpets are being cleared. Those who collect and admire Genuine Old Pieces will be well repaid by inspecting this lot, the reductions being actually as follows:—

ft.	in.	by ft.	in.	Usually	Clearing	ft.	in.	by ft.	in.	Usually	Clearing
				£ s. d.	£ s. d.					£ s. d.	£ s. d.
7	5	10	34	10	0	27	18	0			
7	5	4	17	10	0	12	18	6			
7	4	9	9	10	0	6	13	6			
7	5	1	11	10	0	7	16	6			
7	5	0	32	10	0	23	10	0			

No. 61. **GENUINE ANTIQUE AND MODERN PERSIAN RUNNERS OR STRIPS.**

Suitable for halls, stairs, and landings; also for Billiard surrounds. These comprise several pieces to match, and some pieces of exceedingly fine texture. They are all exceptionally fine and afford the best value in rugs of this character anywhere to be seen in Great Britain.

They are considerably reduced, as follows:—

ft.	in.	by ft.	in.	Usually	Clearing	ft.	in.	by ft.	in.	Usually	Clearing
				£ s. d.	£ s. d.					£ s. d.	£ s. d.
10	2	10	4	12	6	7	19	6			
9	3	11	8	17	6	5	16	6			
5	3	8	4	18	6	3	12	6			
8	3	2	18	10	0	11	7	6			
7	3	4	8	18	6	5	16	6			
7	2	8	5	10	0	2	12	6			

No. 62. **PERSIAN CARPETS.**

All our Stock left over from 1905 will be sold at considerably reduced prices, as follows. Some of these Carpets are very fine in texture and well worth securing:—

ft.	in.	by ft.	in.	Usually	Clearing	ft.	in.	by ft.	in.	Usually	Clearing
				£ s. d.	£ s. d.					£ s. d.	£ s. d.
1	9	4	9	18	6	7	19	6			
4	8	10	9	16	0	7	17	0			
9	8	10	10	5	0	8	3	6			
9	9	1	10	6	0	8	4	6			
9	7	2	8	7	6	6	13	6			
9	8	10	10	2	6	8	1	0			
9	8	1	9	8	6	7	10	0			
9	8	3	9	10	0	7	12	0			
9	4	10	19	6		8	15	6			
9	9	3	10	5	0	8	3	0			
9	9	7	10	12	0	8	9	0			
9	7	7	11	15	0	9	7	6			
9	8	10	9	16	0	7	18	6			
9	4	7	2	6		5	14	0			
9	8	2	9	16	0	7	16	0			
9	9	3	11	0		8	16	6			
9	10	0	12	13	6	10	2	6			
9	9	7	12	12	6	10	1	6			

FOREIGN CARPETS.

Lot No. 63. **TURKEY CARPETS.**

Fancy colourings. A few odd Carpets, mostly best standard quality. They have all been considered individually and are very cheap indeed. Every Carpet is quite perfect.

ft.	in.	by ft.	in.	Regular Price	Clearing at	ft.	in.	by ft.	in.	Regular Price	Clearing at
				£ s. d.	£ s. d.					£ s. d.	£ s. d.
11	7	8	7	9	10 0	7	9	6			
11	7	9	10	10	14 6	8	11	0			
11	0	8	6	7	10 0	5	19	6			
11	11	8	3	7	17 6	6	5	6			
11	6	8	5	8	10 0	6	14	6			
12	4	9	9	11	5 0	8	18	0			
12	8	8	9	9	10 0	7	12	6			
12	11	9	10	11	18 6	9	10	6			
12	4	7	11	7	17 6	6	5	0			
12	0	9	11	9	0 0	7	2	6			
13	5	9	7	11	13 6	9	5	6			

(For other Turkey Carpets, see page 19.)

Lot No. 64. **TURKEY BILLIARD RUGS.**

Consisting of 4 Rugs, each approximately 12 ft. by 3 ft., and suitable for a full size billiard table. These are all second quality.

Regular Price, £10 17s. 6d. Clearing at £8 9s. 6d.

(For other Billiard Surrounds, see page 13.)

Lot No. 65. **TURKEY CARPETS.**

Antique colourings and Medallion designs. A few exceedingly fine Carpets in charmingly old and new colours. Every piece is different and must be viewed to be appreciated. Every Carpet is a model. They are all substantially reduced, as follows:

ft.	in.	by ft.	in.	Competitive price anywhere.	Clearing at	ft.	in.	by ft.	in.	Competitive price anywhere.	Clearing at
				£ s. d.	£ s. d.					£ s. d.	£ s. d.
8	1	7	10	6	13 6	5	7	6			
9	1	8	1	7	12 6	6	4	6			
11	6	7	6	9	3 6	7	10	0			
11	10	8	5	10	10 0	8	11	6			
12	6	10	0	13	2 6	10	15	6			
13	2	10	0	13	10 6	10	19	6			
13	7	11	4	15	17 6	13	1	0			
14	10	12	1	18	15 0	15	4	0			
14	8	11	1	17	6 6	14	0	0			
15	1	11	6	18	10 0	14	19	0			
15	2	12	5	19	18 0	16	4	6			



Lot No. 66. **BEST QUALITY TURKEY RUGS,** design as above illustration, colours—usual red, blue, green, with a little orange. These are all best quality, and are much reduced, as follows:—

ft.	in.	by ft.	in.	Competitive price.	Selling at	ft.	in.	by ft.	in.	Competitive price.	Selling at
				£ s. d.	£ s. d.					£ s. d.	£ s. d.
5	6	3	0	1	12 6	1	4	9			
5	11	3	3	1	18 0	1	9	0			

Lot No. 67. **TURKEY RUGS.**

Design and colour as Lot No. 66, but all are second quality.

ft.	in.	by ft.	in.	Being Cleared at
				£ s. d.
5	0	3	2	15 9
5	6	2	10	15 6
5	8	3	3	18 3
6	0	3	4	1 0 0
6	4	3	5	1 1 6

FOREIGN CARPETS.

Lot No. 68. **DEMIRDGI CARPETS** are a very durable, thick Turkish Carpet, of good Oriental designs and colours. Experience has proved that they wear well. All our regular Stock are included in this lot, they are quite perfect, and reduced 20 per cent. below competitive prices.

Price everywhere.		Clearing at	Price everywhere.		Clearing at
ft. ins. by ft. ins.	£ s. d.	£ s. d.	ft. ins. by ft. ins.	£ s. d.	£ s. d.
8 8,, 4 8	3 9 6	2 15 3	11 6,, 8 11	8 15 0	6 19 6
9 9,, 6 10	5 13 6	4 10 6	12 3,, 8 11	9 6 6	7 8 6
9 8,, 6 4	5 4 0	4 3 0	12 6,, 10 1	10 14 6	8 11 6
9 4,, 6 9	5 7 0	4 5 6	13 6,, 10 1	11 12 6	9 5 6
9 6,, 6 10	5 11 0	4 8 6	13 0,, 9 9	10 15 6	8 12 6
10 1,, 6 7	5 12 6	4 10 0	14 10,, 11 2	14 4 0	11 5 6
10 11,, 8 0	7 8 6	5 18 6	14 5,, 11 3	13 16 0	11 10 0
10 10,, 7 1	6 11 0	5 4 6	14 10,, 11 9	14 15 6	11 17 0
10 2,, 6 7	5 15 0	4 11 6	15 4,, 11 5	14 16 6	11 18 0
11 0,, 8 0	7 10 0	5 19 6	15 5,, 12 2	12 12 0	11 14 6
11 5,, 8 0	7 16 6	6 4 6	16 11,, 12 7	18 2 6	14 9 0
11 6,, 8 9	8 7 6	6 16 6	16 8,, 12 7	18 0 0	14 5 6
11 3,, 7 8	7 8 0	5 17 6	19 6,, 12 7	18 2 0	14 6 6

Lot No. 69. MASULIPATAM RUGS.

All our stock of best quality will be cleared as follows:

Regular price.		Clearing at
£ s. d.	£ s. d.	£ s. d.
Masulipatam Rugs, 6 ft. by 3 ft. ...	0 13 9	0 8 11

Lot No. 70. A quantity of Good Quality ALL-WOOL KOULA MATS are being cleared at very low prices.

Regular price.		Clearing at
£ s. d.	£ s. d.	£ s. d.
3 ft. 5 in. by 2 ft. 2 in....	0 5 9	0 3 11
3 ft. 10 in. by 2 ft. 1 in.	0 6 3	0 4 3
3 ft. 6 in. by 1 ft. 11 in.	0 4 11	0 3 6

Lot No. 71. DECCAN RUGS.

Good durable quality, large size. All our Stock is being disposed of at reduced price, as below.

These Rugs will wear and look well.

Regular Price, 8s. 11d. Selling at 7s. 9d.

Lot No. 72. JAPANESE MATTING. A few pieces of fine quality, containing 40 yards by 3 feet wide, will be sold at 26/- the complete roll. These mattings are usually 1/4½ per yard, or 55/- the complete roll.

Tapestry Curtains, etc.

Tapestry Curtains, 9/6, 10/6, 16/6, 18/6, 22/6, 25/6, 28/6, 30/6, 32/6, up to £5 5s. per pair.

A large percentage of the above Curtains are marked considerably below actual cost prices.



30 pairs All-wool Tapestry Curtains, clearing at 42/- per pair.

10 pairs All-wool Tapestry Curtains, 2 yds. wide by 10 yds. long, clearing at 62/- per pair.

23 pairs Taffeta Embroidered Curtains, in pink, green, and blue, usual price 65/-, clearing at 42/- per pair.

10 pairs bordered Taffeta Curtains, usual price 42/-, clearing at 25/- per pair.

50 pairs Cloth Curtains, in crimson, blue, green, and copper, 2 yds. wide, 3½ yds. long, trimmed border two sides and bottom, clearing at 38/6 per pair.

Trellis Taffeta Curtains, 2 yds. wide, 3½ yds. long, trimmed border both sides and bottom, to be cleared at 59/6 per pair.

The "Alexandra" Embroidered Curtains, 3 yds. long, to be cleared at 29/6 per pair.

All-wool Serge Curtains, 3½ yds. long, in all colours, from 9/6 per pair.

All-wool Serge Curtains, 3½ yards long, trimmed border two sides and bottom, from 27/6 per pair.

100 pairs Silk Brocade Curtains, lined, interlined, and trimmed cord, to be cleared at 59/6 per pair.

The "Rathbourne" Embroidered Serge Curtains, as illustration above, 3½ yds. long, 100 pairs in various colours, being cleared at 28/6 per pair.

Jaspé Stripe Velour Curtains, in green and rose, 25 pairs only, 3½ yards long, 25/- per pair.

90 pairs of Silk Brocade Curtains, in rose, green, and blue, lined and trimmed, clearing at 65/- per pair, usual price 95/- per pair.

The "Adams" Cloth Curtain, 3½ yds. long, 50 in. wide, in blue, brown, crimson, and green, clearing at 60/- per pair.

Silk Curtains.

The "Clonbrock" Silk Crepline Curtains, lined, interlined, and bordered one side and bottom, 3½ yds. long, in rose, green, blue, and cream, 59/6 per pair. Specially reduced clear stock.

The "Shaftesbury" Curtain, in plain silk, in pink, blue, green, crimson, &c., trimmed handsome silk border one side and bottom, 3½ yards long, £4 17s. 6d.

Handsome Figured Plush Curtains, in blue, green, and crimson, 1½ yds. wide, 3½ yds. long, lined, interlined, and trimmed silk cord, original price 72/6, being cleared at 49/- per pair.

Odd Pairs of Plain and Figured Silk Curtains at the following greatly reduced prices—48/6, 55/-, 92/6, 97/-, £5 5s., £6 6s., £7 7s., £8 8s., £8 5s., £7 15s., £5 5s., £5 10s., up to £11 11s. per pair. These are slightly shop soiled.

IMPORTANT MEMO.

In every instance throughout these quotations of Oriental Carpets and Rugs, the sizes quoted are typical specimens only.

There are many other sizes on view in the Showrooms that cannot be here quoted for lack of space.

In view of the fact that many of these Carpets are being cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible for them to reserve or send on approval any Carpet in this clearance.

Hamptons' High-Class TAPESTRIES at Clearance Reductions.

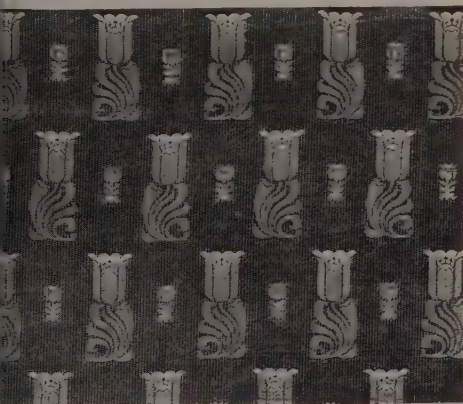


Hamptons' "Carnation" Tapestry,
as illustrated,
50 in. wide,
500 yds. being
cleared at
2/- per yard.

Tapestries by the yard.

Clearance of 5,000 yards of last year's designs, in various qualities, many being much below the actual cost.

200 yds.	...	...	...	...	Clearing at	1/1½
450 "	...	...	...	...	"	1/6½
500 "	...	(As Illustrated)	...	...	"	2/-
500 "	...	...	...	...	"	2/9
600 "	...	(As Illustrated)	...	...	"	3/-
650 "	...	...	...	...	"	3/11
700 "	...	...	...	...	"	4/3
700 "	...	(As Illustrated)	...	...	"	4/6
750 "	...	...	...	...	"	5/-
750 "	...	...	...	...	"	5/9
800 "	...	...	...	...	"	6/3
800 "	...	(As Illustrated)	...	...	"	7/6
800 "	...	All-wool Damask	...	...	"	4/3



Hamptons' "Tulip" Tapestry,
as illustrated,
52 in. wide,
300 yards being
cleared at
3/- per yard.

100 yards **Figured Velour**, "Jacobean" design, admirably adapted for Hall Curtains, Wall Hangings, etc. 50 ins. wide. Usual price 10/6, clearing at 5/9 per yard.

Remnants of Tapestry, varying in lengths from one yard and upwards, being cleared at 75 per cent. under cost price.

Cushion Squares in great variety, from 9d. each to 7/6 and upwards.

100 yards **Silk Brocade**, gold ground. Usual price 18/6 yard. Clearing at 7/6 yard.

100 yards **Rose Brocade**. Usual price 22/6 yard. Clearing at 13/6 yard.

HAMPTON & SONS LTD

Hamptons' High-Class TAPESTRIES at Clearance Reductions.

Hamptons' "Leicester" Tapestry,
as illustrated,
50 in. wide,
1,000 yards
being cleared
at 4/6 yard.

30 yds. Louis XIV Wool Tapestry,
dark ground
only.
Usual price
28/6 yard.
Clearing at
5/6 yard.



Several lengths from 6 to 7 yards each.

Usual price 14/6; Clearing at 3/6 yard.
A large quantity of odd lengths of **Tapestry** clearing at less than half cost price.

Several odd lengths of **Silk Brocades, Damasks, &c.**, in various colours, being cleared at 70 per cent. under cost price.

Silk Damasks, Brocades, &c., 63 ins. wide.

Short lengths of 63-in. **Silk Damasks**, from 5 to 12 yards each.

Clearing at 8/6 10/6 11/6 12/6 14/6
Many of them being from 30/- per yard usual price.

280 yards Silk Damasks, in various lengths.

Original prices from 18/6 to 24/6 yard.
Clearing at 10/6 11/6 12/6 yard.

200 yards handsome Silk Brocades, admirably suited for covering furniture. Usual prices 22/- 30/- 40/- 50/- 70/- yard.
Clearing at ... 7/6 10/6 15/6 yard.

These Brocades are specially worthy of inspection, being fabrics of the highest quality at comparatively nominal prices.

700 yards, a Manufacturer's Surplus Stock of Tabourettes, Damasks, Brocates, &c.

Clearing at 33½ per cent. less than cost price.

60 yards handsome Silk Brocade, in cream and green ground, with chintz flowers, suitable for covering furniture.

Usual price 70/- yard; clearing at 28/6 yard.

40 yards Silk Brocade, in blue and cream, and pink and cream.

Usual price 28/6 yard; clearing at 15/6 yard.

15 yards Green Lampas Brocade.

Usual price 40/- yard; clearing at 15/- yard.

70 yards Old Rose and Green Silk Brocade.

Usual price 13/6; clearing at 8/- yard.

Hamptons' "Adams" Tapestry,
as illustrated,
50 in. wide,
600 yds. being
cleared at 7/6
per yard.



15 yards

Striped Lampas.

Usual price
66/- yard;
clearing at
16/6 yard.

50 yards English Silks in Blue, Green, and Crimson.

Usual price 18/6 yard; clearing at 12/9 yard.

200 yards English Printed Reversible Silk, suitable for Curtains, &c., 50 ins. wide, and in a variety of designs. Quite a speciality of the present Season.

Usual price 7/11 yard; clearing at 5/9 yard.

Pall Mall East London SW

PRINTED LINENS & CRETONNES at Clearance Reductions.

Clearance of four designs of **Printed Linens**, reproductions of interesting examples of the Queen Anne period.



600 yds.
Hamptons'
"Southwell"
Design,
as illustrated,
Coloured
Ground
Taffetas,
in blue, green,
pink, olive, &c.
52 ins. wide.
Usual prices,
4/6 and 5/3
Clearing at 3/=-

700 yards.
Usual price 3/-
Clearing at 1/6½
500 yards.
Usual price 3/6
Clearing at
1/10½

A large number of lengths of **Cretonne, Taffeta and Linens**, ranging from 10 to 20 yards in length, being cleared at extremely low prices.

All Remnants of **Cretonne and Taffeta**, 31 and 52 ins. wide, will be marked at 75 per cent. under cost prices.

400 yards Reversible Cretonne, 31 inches wide. Usual price 9½d. Clearing at 6½d.

1,000 Bird Pattern Cretonne, Engaged Design (Single Print). Usual price 1/2½. Clearing at 7½d.

500 yards Cream Ground Cretonne. Clearing at 6½d. Usual price 1/2½

900 yards Cretonne, various designs and colouring. Usual price 1/2½ Clearing at 7½d.

500 yards Cretonne. Usual price 1/5½ Clearing at 9½d.

400 yards Cretonne. Usual price 1/6½ Clearing at 10½d. & 11½d.
150 yards Double Warp Cretonne, 52 ins. wide, white ground. Usual price 3/6 Clearing at 1/8½

500 yards white ground, various designs, **Double Warp Cretonne**, 50 ins. wide. Usual price 4/6 Clearing at 2/6

200 yards Buff or Green Ground Taffetas, 52 ins. wide. Usual prices 4/6 and 4/11 Clearing at 3/3

CHINTZES.

A large stock of **White Ground Chintzes**, 31 in. wide. Some



of the newest designs for the present season, being cleared at the following prices:—

1,000 yards
Clearing at 6½d.

1,500 yards
Clearing at 7½d.

2,500 yards
Clearing at 8½d.

All the above are much less than half the usual price.

Hamptons'
"Bouquet"
Chintz.

as illustrated,
30 ins. wide.
500 yards.

Usual price 1/3½
Clearing at 8½d.

CHINTZES at Clearance Reductions.

Hamptons'
"Cromer"
Chintz,

as illustrated,
30 in. wide,
2,500 yards
being cleared
at 10½d.
per yard.

Odd lengths
and single
pieces of
English
Chintz
being cleared
at less than
half the
actual cost
price.

All Remnants of
Chintzes
to be cleared at
75 per cent.
below
cost price.



Surplus Stock of Tapestry Table Covers.

2 yds. by 2 yds.	2 yds. by 2½ yds.	2 yds. by 3 yds.
Clearing at 7/6 each.	9/11 each.	12/9 each.

A few heavy **Tapestry Covers**, 2 yards square. Clearing from 6/11 each.

Moquette Table Covers.	2 yds. by 2 yds.	2 yds. by 3 yds.
	Clearing at 18/6 each.	27/9 each.

Cloth Embroidered Table Covers.	2 yds. by 2 yds.	2 yds. by 2½ yds.	2 yds. by 3 yds.
	Clearing at 21/6 each.	27/6 each.	33/6 each.

Angora Table Covers.	2 yds. by 2 yds.	2 yds. by 2½ yds.	2 yds. by 3 yds.
	Clearing at 31/6 each.	40/- each.	48/6 each.

A large assortment of **Piano and Bed Covers** (silk), 58/6 63/=-, 97/6, up to £7 7 0, being 33½ per cent. under cost price
Connemara Lace and Silk Table Covers, 1 yard square being cleared at 12/9 each.

A great variety
of
Fancy Table
Covers,
1 yard square,
from
3/- to 10/6
each.

A large
selection of
Chenille
Covers,
at much
reduced prices.

Hamptons'
"Carlisle"
Chintz,
with ribbons,
in blue, in pink,
and in green,
31 in. wide,
3,000 yards
being cleared at
12½d. per yard.
see illustration.



Down Pillows.

All Down Pillows covered plain silk, in about 15 different shades clearing at 7/3 each.

All Down Pillows covered taffeta, reduced to 7/6 each.

Silk-Covered Down Pillows, clearing at 8/6, 9/3, 10/- and up to 42/- each.

Hand-Painted Pillows being cleared at 21/- each.

Cushion Cases.

A large selection of Pillow Cases ready for pillows being cleared at the following prices, 3/3, 3/6, 4/6, 5/6 each.

Hand-Painted Pillow Squares clearing at 11/9 each.

REMNANT DAYS, Saturdays 13th & 27th January.

Great Clearance of High-Class LACE @ at HALF

visitor to this Great Sale should fail to inspect the extraordinary bargains in High Class Lace Curtains.



A GREAT BARGAIN.

25 pairs of Scotch Net Curtains, as above illustration, in white or ivory, specially produced to stand frequent cleaning, will be cleared at **8/9** per pair.

Scotch Net Curtains for Bedrooms, excellent designs, $3\frac{1}{2}$ yards long.

Usual price ...	4/3	4/6	4/11	5/9	6/9	6/11	per pair.
Clearing at ...	3/-	3/6	3/9	4/3	4/9	4/11	"
Usual price ...	7/9	7/11	8/9	9/6	9/11	10/9	"
Clearing at ...	5/6	5/9	6/9	6/11	7/3	7/6	"

Scotch Net Curtains for Dining and Drawing Rooms, 63 inches wide, $3\frac{1}{2}$ and 4 yards long. All these are 1905 season's designs, and the net is guaranteed to wear well.

Usual price ...	10/6	11/6	12/9	13/9	14/9	15/6	per pair.
Clearing at ...	7/6	7/11	8/9	9/3	10/6	10/9	"

70 pairs of "Unbreakable" Scotch Net Curtains, in white or ivory, elegant designs, these are made of a very "tough" cotton, and can be guaranteed to give every satisfaction.

Usual price ...	14/6	15/6	16/9	17/9	18/6	per pair.
Clearing at ...	9/9	10/9	11/9	12/6	13/6	"
Usual price ...	19/6	21/9	22/9	24/9	26/6	"
Clearing at ...	14/6	15/6	15/9	17/9	18/9	"
Usual price ...	28/9	29/9	32/9	36/6		"
Clearing at ...	19/9	21/9	23/6	25/9		"

Swiss Embroidered Lace Curtains.

Thousands of pairs of these elegant **Curtains**, all of them very great bargains, beautiful designs, rich effects.

Usual price ...	13/9	14/9	15/6	16/6	17/9	per pair.
Clearing at ...	10/6	11/6	11/9	12/6	13/6	"
Usual price ...	18/6	19/6	19/9	21/-	21/9	"
Clearing at ...	14/6	14/9	15/6	15/9	16/6	"

3 Large Stocks of MUSLIN CURTAINS PRICE.

SWISS EMBROIDERED LACE CURTAINS—Contd.

Extraordinary Value, Less than Half-price.

Swiss Embroidered Lace Curtains.

Usual price ...	24/6	25/9	27/9	28/9	29/6	per pair.
Clearing at ...	17/6	18/9	19/6	21/9	22/6	"
Usual price ...	31/9	32/6	34/6	35/9	36/9	"
Clearing at ...	23/6	24/9	25/9	26/9	27/9	"

Swiss Embroidered Lace Curtains, choice and exclusive designs.

Usual price ...	37/9	38/9	39/9	42/9	45/9	per pair.
Clearing at ...	28/9	29/9	31/6	32/6	33/9	"
Usual price ...	47/9	49/9	52/9	55/-	59/9	"
Clearing at ...	36/6	37/9	39/9	42/9	45/9	"

Swiss Embroidered Lace Curtains, fine quality, in both single and double borders.

Usual price ...	63/-	65/9	69/9	75/-	79/9	per pair.
Clearing at ...	48/9	49/9	52/6	55/9	59/9	"

A SPECIAL BARGAIN.

750 pairs Swiss Embroidered Lace Curtains, 25 elegant designs, $3\frac{1}{2}$ and 4 yards long. Clearing at **29/9** per pair, less than half-price.

Odd lots of 2 and 3 pairs of a design, slightly soiled, clearing at **very special prices.**



875 pairs, as above illustration, designed by and specially manufactured for HAMPTONS.

Clearing at ...	...	...	Single border, 19/9 per pair.
			Double border, 25/9 "

These Curtains are exceptionally well-finished and can be relied upon to give entire satisfaction.

GREAT BARGAINS IN REAL LACE CURTAINS.

The whole of our large and exclusive stock of **REAL LACE CURTAINS** will be marked at quite exceptional prices to clear.

Marie Antoinette Real Lace Curtains.

Usual price	...	12/9	16/9	18/9	19/9	per pair.
Clearing at	...	9/6	10/9	12/9	14/9	"
Usual price	...	21/9	22/9	25/9	27/9	"
Clearing at	...	16/9	17/9	18/9	21/-	"
Usual price	...	31/9	33/9	37/9	39/9	"
Clearing at	...	23/9	25/9	27/9	29/9	"
Usual price	...	42/9	45/9	49/9	55/-	"
Clearing at	...	33/9	36/9	39/9	43/9	"
Usual price	...	63/-	69/9	75/9	84/-	"
Clearing at	...	49/9	53/9	58/9	63/-	"

Marie Antoinette Real Lace Curtains, very fine quality choice effects.

Usual price	...	95/-	98/6	110/-	129/-	per pair.
Clearing at	...	69/9	72/6	82/6	99/-	"

Point Arabe Real Lace Curtains.

Usual price	...	95/-	120/-	135/-	165/-	per pair.
Clearing at	...	79/9	89/9	105/-	129/-	"

Filet Italien Real Lace Curtains.

Usual price	...	...	...	139/-	195/-	per pair.
Clearing at	...	...	...	99/-	135/-	"

Odd lots of 2 and 3 pairs of fine quality **Point Venise and Renaissance Lace Curtains**, slightly soiled, at less than **Half-price** to clear.

Real Lace Bed Coverlets, for single and double beds.

Usual price	...	...	31/9	36/9	42/-	52/6 each.
Clearing at	...	...	21/-	25/9	29/9	35/9 "

Frilled Madras Muslin Curtains.

2,500 pairs of really fine quality well-made Curtains, frilled 2 sides and bottom in soft shade of Ivory, these are very great bargains, about 20 different designs.

Clearing at **8/11 9/11 10/9 12/9 14/9 16/9 18/9 21/9 22/9** per pair.

Ecru Madras Muslin, for long or short Curtains.

54 ins. wide.						
Usual Price	...	...	1/1	1/5½	1/6½	1/9½ per yard.
Clearing at	...	...	9d.	1/-	1/1½	1/3 "
63 ins. wide.						
Usual price	...	...	1/6½	1/9½	1/11½	2/3 2/9 "
Clearing at	...	...	1/1	1/3½	1/5½	1/8½ 1/11½ "
72 ins. wide.						
Usual price	...	...	...	2/3	2/6	2/11 3/6 "
Clearing at	...	...	...	1/6½	1/9½	1/11½ 2/6 "

Strong Scotch Nets by the yard, pretty designs, 42, 52 and 60 ins. wide, suitable for long or short Curtains.
Clearing at half-price, **8d. 9½d. 11½d. 1/1 1/3 1/5½** per yard.

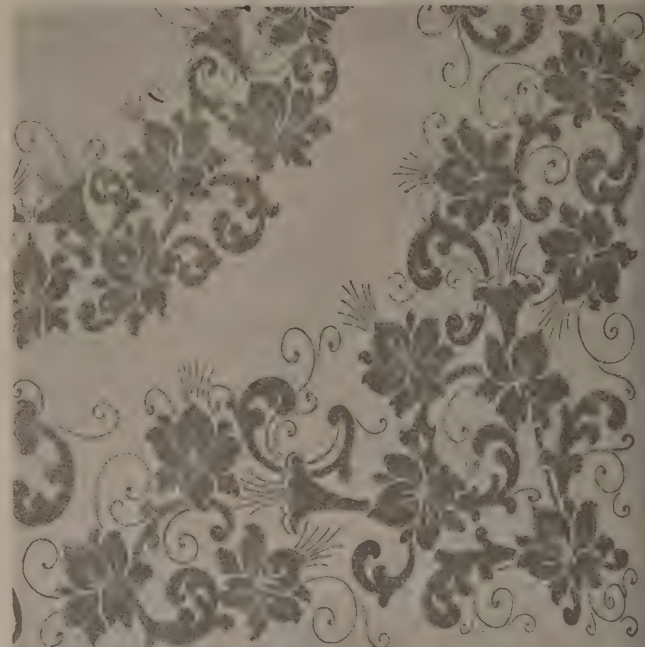
Swiss Embroidered Vitrage Nets by the yard, for case-ment Curtains.

Usual price	...	...	1/6	1/11½	2/6	2/11 per yard.
Clearing at	...	...	1/-	1/4½	1/9½	1/11 "

All soiled single pairs of **Lace and Muslin Curtains** will be cleared at **half the cost price**.

Household Linens.

The Table Damasks quoted below are the combined surplus stocks of Hampton & Sons and James Coulson & Co., the bulk of them being made at Coulson's Royal Damask Factories, Lisburn, Ireland. Only the best linen yarns procurable are used, and are woven by selected Hand Weavers, in precisely the same quality as made at these famous factories for over 100 years past. These prices are the reduced prices of the **ACTUAL MANUFACTURERS**, and must therefore be extraordinary bargains.



A Remarkable Bargain.

750 Real Irish Double Damask Table Cloths, in various sizes, and 200 dozen Napkins to match, grass bleached, as above illustration. These are at least 40% under the usual price.

NAPKINS.

22 in. by 22 in.	...	Usual price 18/9 doz.	Clearing at 10/9 doz.
27 in. by 27 in.	...	" 22/9 "	" 15/9 "

CLOTHS.

2 yds. by 2 yds....	Usual price 15/9 each.	Clearing at 8/9 each.
2 yds. by 2½ yds....	" 21/9 "	" 10/9 "
2 yds. by 3 yds....	" 25/6 "	" 12/9 "
2½ yds. by 2½ yds....	" 27/6 "	" 14/9 "
2½ yds. by 3 yds....	" 31/9 "	" 17/6 "
2½ yds. by 3½ yds....	" 39/9 "	" 21/6 "

It is impossible to repeat any of the above at the prices quoted.

3,582 doz. of extra heavy Hand-Woven Irish Double Damask Napkins.—Nearly all these are our famous Lisburn make, which is a sufficient guarantee of their durability.

20 by 20	in. in. { Usual price	...	...	...	...	6/9
		Clearing at	...	...	...	3/11 4/9
22 by 22	{ Usual price	...	...	...	...	12/9
	{ Clearing at	...	...	...	...	6/11 8/9
24 by 24	{ Usual price	...	...	...	...	12/6
	{ Clearing at	...	...	...	...	6/11 8/9
26 by 26	{ Usual price	18/6	19/9	21/9	23/9	25/6
	{ Clearing at	9/11	10/9	11/9	12/9	13/9
27 by 27—	Usual price	27/9	31/9	34/6	38/9	42/-
Clearing at		14/9	16/9	18/9	21/9	22/9

Several odd dozens, soiled, at Half the actual cost.

HAMPTON & SONS LTD

Pall Mall East London S.W.

Household Linens—continued.

572 Fine Quality, Extra Heavy, Hand Woven, **Irish Double Damask Table Cloths**, in all sizes, will be cleared at less than our actual loom prices (the greater number of these are our famous Lisburn make).

Size—2 yds. by 2 yds.									
Usual prices	6/9	8/9	10/9	12/9	14/6	16/9	18/9	19/9	
Clearing at	3/11	4/11	5/6	6/9	7/11	8/11	9/11	10/9	
Size—2½ yds. by 2 yds.									
Usual prices	8/9	10/6	12/9	15/9	16/6	19/9	21/9	23/9	
Clearing at	4/11	5/11	6/11	8/11	9/11	10/9	12/9	13/6	
Size—3 yds. by 2 yds.									
Usual prices	...	...	...	...	10/9	13/6	19/9	29/9	
Clearing at	...	...	...	...	5/6	7/11	10/9	15/9	
Size—2½ yds. by 2½ yds.									
Usual prices	...	...	...	16/9	23/9	26/9	32/6	38/6	
Clearing at	...	...	...	8/11	12/9	13/9	16/9	19/9	
Size—3 yds. by 2½ yds.									
Usual prices	18/9	22/6	26/9	29/9	31/6	37/9	42/-	50/-	
Clearing at	9/11	11/9	14/9	16/9	18/9	22/9	26/9	27/9	
Size—3½ yds. by 2½ yds.									
Usual prices	...	21/9	32/9	39/9	45/9	49/9	52/6		
Clearing at	...	11/9	18/9	21/9	25/9	27/9	31/6		
Size—4 yds. by 2½ yds.									
Usual prices	...	25/9	39/9	45/9	52/6	59/9	63/-		
Clearing at	...	13/9	21/9	24/9	29/6	31/9	34/9		
Size—4½ yds. by 2½ yds.									
Usual prices	...	...	...	...	38/6	58/6	75/9		
Clearing at	...	...	...	...	19/6	29/6	39/6		

Several lots of odd cloths in various sizes, slightly soiled, will be cleared at nominal prices.



500 extra superfine **Real Irish Double Damask Table Cloths** and **130** dozens **Napkins** to match, made from absolutely the very finest Irish linen yarn it is possible to procure, fully **50 per cent.** under the usual price.

Napkins.		Usually.		Clearing at		in.		Usually.		Clearing at	
in.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	in.	in.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
by 27	2 15 9	1 7 9	1 7 9	1 7 9	1 7 9	31 by 31	3 12 6	1 15 9	1 15 9	1 15 9	1 15 9
by 31	3 3 0	1 11 9	1 11 9	1 11 9	1 11 9	31 by 36	3 19 9	1 19 9	1 19 9	1 19 9	1 19 9

Cloths.		Usually.		Clearing at		yds.		Usually.		Clearing at	
yds.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	yds.	yds.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
by 2	1 5 9	12 9	12 9	12 9	12 9	2½ by 3½	3 5 0	1 12 9	1 12 9	1 12 9	1 12 9
by 2½	1 12 6	15 9	15 9	15 9	15 9	2½ by 4½	3 19 9	1 19 9	1 19 9	1 19 9	1 19 9
by 3	1 18 6	18 9	18 9	18 9	18 9	2½ by 5	4 12 6	2 5 9	2 5 9	2 5 9	2 5 9
by 3½	2 2 6	1 19	1 19	1 19	1 19	2½ by 5½	4 18 6	2 9 9	2 9 9	2 9 9	2 9 9
by 4	2 9 6	1 49	1 49	1 49	1 49	2½ by 6	5 12 0	2 15 9	2 15 9	2 15 9	2 15 9
by 2½	2 5 9	1 29	1 29	1 29	1 29	2½ by 6½	6 10 0	3 5 0	3 5 0	3 5 0	3 5 0
by 3	2 15 9	1 7 9	1 7 9	1 7 9	1 7 9						

Household Linens—continued.

Extra Strong HEMSTITCHED LINEN SHEETS at very special prices to clear. Hundreds of pairs in all sizes. These are thoroughly sound well-made sheets, and we guarantee them to give entire satisfaction.

Size.		Usual price...		...		19/9 pair.	
2 yds. by 3 yds.	{	Usual price	...	...	...	13/9	"
2 yds. by 3½ yds.	{	Usual price	...	...	28/6	37/6	"
2½ yds. by 3½ yds.	{	Usual price	...	...	19/6	25/9	"
2½ yds. by 3½ yds.	{	Usual price	...	29/6	35/6	37/6	"
2½ yds. by 3½ yds.	{	Usual price	...	28/6	36/9	48/6	"
2½ yds. by 3½ yds.	{	Usual price	...	19/9	27/9	32/9	"
2½ yds. by 3½ yds.	{	Usual price	...	...	42/6	48/6	"
3 yds. by 3½ yds.	{	Usual price	...	45/9	52/9	59/6	79/9
3 yds. by 3½ yds.	{	Usual price	...	34/9	39/6	42/-	47/6

HEMMED LINEN SHEETS for hard wear, made from Irish linen yarn, specially selected to stand the present day methods of laundering.

2 yds. by 3 yds.	{	Usual price	...	16/9	21/9	25/9	pair.
2 yds. by 3 yds.	{	Usual price	...	11/9	15/9	18/9	"
2½ yds. by 3½ yds.	{	Usual price	...	21/-	25/9	28/9	"
2½ yds. by 3½ yds.	{	Usual price	...	14/9	18/9	21/9	"
2½ yds. by 3½ yds.	{	Usual price	...	27/6	31/9	35/9	"
2½ yds. by 3½ yds.	{	Usual price	...	19/6	23/9	27/9	"
2½ yds. by 3½ yds.	{	Usual price	...	29/6	31/6	33/9	36/9
2½ yds. by 3½ yds.	{	Usual price	...	19/9	22/6	24/9	27/9
2½ yds. by 3½ yds.	{	Usual price	...	35/6	39/9	42/-	45/9
2½ yds. by 3½ yds.	{	Usual price	...	26/9	29/9	32/9	34/9
3 yds. by 3½ yds.	{	Usual price	...	39/6	43/6	48/9	52/6
3 yds. by 3½ yds.	{	Usual price	...	29/6	32/9	37/9	39/9

HEMSTITCHED COTTON SHEETS.—5,000 pairs of good sound reliable Sheets in all sizes, washed ready for use. The prices quoted are the very lowest these high-class goods have ever been sold at, and considering the high price of cotton to-day, these are very exceptional bargains.

2 yds. by 3 yds.	{	Usual price	...	13/9	17/6	pair.
2 yds. by 3 yds.	{	Usual price	...	8/11	10/9	"
2½ yds. by 3½ yds.	{	Usual price	...	18/6	21/9	"
2½ yds. by 3½ yds.	{	Usual price	...	11/9	13/9	"
2½ yds. by 3½ yds.	{	Usual price	...	22/9	25/6	"
2½ yds. by 3½ yds.	{	Usual price	...	13/11	16/9	"
2½ yds. by 3½ yds.	{	Usual price	...	24/6	27/9	"
2½ yds. by 3½ yds.	{	Usual price	...	16/9	18/9	"
3 yds. by 3½ yds.	{	Usual price	...	27/9	31/9	"
3 yds. by 3½ yds.	{	Usual price	...	18/9	21/9	"

COTTON SHEETS, HEMMED.—Our contracts having been made before the great advance in the price of cotton, we are in a position to offer exceptional bargains in good sound quality Cotton Sheets.

Hundreds of pairs in all sizes, both plain and twill.

2 yds. by 3 yds.	{	Usual price	...	6/9	7/9	9/6	pair.
2 yds. by 3 yds.	{	Usual price	...	4/11	5/11	6/11	"
2 yds. by 3½ yds.	{	Usual price	...	...	...	11/9	"
2½ yds. by 3½ yds.	{	Usual price	...	9/6	11/9	13/6	"
2½ yds. by 3½ yds.	{	Usual price	...	6/11	8/11	9/11	"
2½ yds. by 3½ yds.	{	Usual price	...	...	14/6	17/6	"
2½ yds. by 3½ yds.	{	Usual price	...	...	10/9	12/9	"
2½ yds. by 3½ yds.	{	Usual price	...	10/9	14/6	16/9	18/6
2½ yds. by 3½ yds.	{	Usual price	...	7/11	9/11	11/9	12/9
2½ yds. by 3½ yds.	{	Usual price	...	...	18/6	22/6	23/6
2½ yds. by 3½ yds.	{	Usual price	...	...	11/9	14/9	15/9
2½ yds. by 3½ yds.	{	Usual price	...	...	24/6	25/6	"
2½ yds. by 3½ yds.	{	Usual price	...	...	17/9	18/9	"
3 yds. by 3½ yds.	{	Usual price	...	...	...	31/6	"
3 yds. by 3½ yds.	{	Usual price	...	...	...	21/9	"

Hemstitched Cotton Pillow Cases.

Size	Usual price	...	2/6	3/6	3/11 each.
20 in. by 30 in.	Clearing at	...	1/9	2/3	2/9 "
22 in. by 32 in.	Usual price	...	2/9	4/3	4/11 "
	Clearing at	...	1/11	3/3	3/6 "

Plain Cotton Pillow Cases.—All thoroughly well-made, and will be cleared from 6½d., 8½d., 10½d. and 1/- each.

Plain Linen Pillow Cases.

A large number of these are made up from remnants, and are marked at very special prices to clear.

Size, 20 in. by 30 in.	Usual price	1/3	1/6½	1/11½	2/3 each.
	Clearing at	9½d.	1/-	1/3	1/6 "
„ 22 in. by 32 in.	Usual price	...	2/6	2/11	3/9 "
	Clearing at	...	1/6	1/11½	2/6 "
„ 27 in. by 27 in.	Usual price	...	...	...	3/6 "
	Clearing at	...	...	...	2/3 "

Hemstitched Linen Pillow Cases.—A large stock in a variety of stitches. Specially reduced to clear.

Size, 20 in. by 30 in.	Usual price	...	2/11	3/11	4/11 each.
	Clearing at	...	1/11½	2/11	3/6 "
„ 22 in. by 32 in.	Usual price	...	5/6	6/9	7/11 "
	Clearing at	...	3/9	4/9	5/11 "
„ 27 in. by 27 in.	Usual price	...	5/11	6/11	7/11 "
	Clearing at	...	3/11	4/11	5/11 "

Substantial Reductions have been made in

Linen Bolster Cases, all sizes,

Embroidered Linen Top Sheets,

Embroidered Linen Pillow Cases,

Lace Trimmed Top Sheets and Pillow Cases,

Embroidered Linen Sheet Shams,

Embroidered Linen Pillow Shams.

Many of the above are soiled, and will be cleared at Half the cost price.

White Toilet Quilts.—Superior quality, choice designs.

Single Bed sizes	...	7/11	9/11	11/9	14/9	16/9 each.
Double „	...	10/9	12/9	15/9	17/6	19/9 21/6 "

Toilet Covers.—The whole of our large stock comprising all the newest designs will be marked at special clearance prices.

Real Irish Hand-Embroidered Linen Bed Coverlets, for single and double beds. Some of them a little soiled will be marked at very special prices to clear.

A Great Opportunity for Buyers of

Hand-made Lace.

Heavy Reductions have been made in our large and interesting collection of all kinds of **Linen and Hand-made Lace Goods**,

Linen and Lace Bed Coverlets,

Linen and Lace Tea Cloths,

Table Centres, Sideboard Cloths,

Duchesse Sets, D'Oyleys, &c.

Included in this lot are some fine reproductions of the much prized **Old Filet Italian Lace**.

Real Witney Blankets

at **EXTRAORDINARY REDUCTIONS.**

4,500 pairs Real Witney Blankets, specially made from the finest selected wool, will be cleared at Half-price.

Single Bed sizes	...	6/11	8/11	10/9	12/9	14/9 pair.
Double Bed sizes	...	12/9	14/9	16/9	18/9	21/9 23/9 "
Under Blankets	...	...	...	...	4/11	6/9 7/3 "

300 pairs Real Witney Blankets, slightly damaged, will be cleared at nominal prices.

A few **Real Austrian Blankets**, soft colourings, will be cleared from 14/9 each.

Towels.

The whole of our large stock of Towels of every make will be marked at very special prices to clear.

Fringed Huckaback Towels (all linen), Usual price, 11/6 doz. Clearing at 7/6 "

Hemstitched Linen Huckaback Towels,
Usual prices ... 12/9 16/9 19/6 doz.
Clearing at ... 8/11 10/9 13/9 "

150 doz. **Real Irish Hemstitched Huckaback Towels**,
Usual price, 17/9 doz.
Clearing at 9/11 "

Real Irish Hemstitched Damask Bordered Huckaback Towels.
Usual prices.
18/9 23/9 30/- 35/9 doz.
Clearing at 12/9 15/9 21/9 25/9 doz.

About 875 lots of half dozens fine quality **Hemstitched Damask Bordered and Hemstitched Diaper Towels** will be cleared at less than half-price.

White Bath Towels, excellent quality, will be cleared in lots as follows:—
6 for 4/11 6 for 7/11
6 for 5/11 6 for 8/11
6 for 6/11 6 for 9/11



300 dozen fine quality **Real Irish Hemstitched Damask-Bordered Huckaback Towels**, Pure Linen, Grass Bleached, as above illustration, will be cleared at the extraordinary price of 6 for 8/6

Hemstitched White Bath Towels, fine quality,
6 for 8/11 6 for 11/9 6 for 14/9 6 for 19/6

Brown Linen Bath Towels, several odd lots as follows:—
6 for 8/11 6 for 9/11 6 for 11/9 6 for 14/9

White Bath Sheets, 2/11 3/11 5/6 6/9 each.

Hemstitched White Bath Sheets, Clearing at 6/9 7/11 8/11 each.

Roller Towels, 3 yds. long, will be cleared as follows:—11½d. 1/3½ 1/4½ 1/6 1/9½ each.

Bath Mats, special value. Usual prices, 3/- 4/- 7/11 each.
Clearing at 1/11½ 2/11 5/3 "

250 Bath Mats, slightly imperfect, clearing at the following very special prices: 1/6½ 1/9½ 2/3 each.

Typed Glass, Tea, Basin, Pantry, and Housemaids' Cloths.

Usual price, 7/9
Clearing at 5/11

Down Quilts.

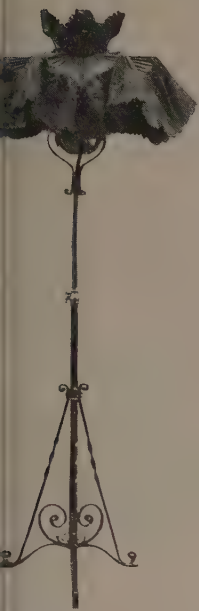
3,600 well-filled **Pure Down Quilts** will be cleared at half-price.
Single bed size, 7/11 9/6 10/9 12/9 15/9 each.
Double „ 12/9 14/9 16/9 18/9 19/9 21/9 "

650 extra well-filled **Pure Down Quilts**, covered with best quality printed sateen, in several choice colourings. Clearing at
Single bed size, 12/9 each. Double bed size, 16/9 each

450 dozen fine quality **Real Irish Hemstitched Damask-Bordered Huckaback Towels**, as above illustration, will be cleared at the very special price of 6 for 10/6



LAMPS.—Table, Hanging, and Standard, at Clearance Reductions.



Wrought Iron and Copper Hanging Lamp, with 17-inch Copper Reflector Shade and Duplex Extinguisher Burner and Chimney.

Usually 45/-

Clearing at **27/6**

Polished Brass, with Hungarian China Mounts, Opal Shade, and Duplex Burner and Chimney.

Usually 57/6

Clearing at **39/6**



Wrought-iron Oil Bracket Lamps, from **11/6**

Polished Brass Bracket Lamps, from **19/6**

Many large handsome Hanging Lamps of best make will be offered at much less than the usual price to clear.

Wrought Iron, with Copper Mounts and Duplex Extinguisher Burner and Chimney, 16 inches high to top of Burner.

Usually 15/0

Clearing at **10/-**

Wrought Iron, with Copper Mounts and Duplex Extinguisher Burner and Chimney, rising to 7 feet high. Usually 13/6

Clearing at **9/6**

Polished Brass Standard Lamps, with Copper Mounts and Duplex Extinguisher Burner and Chimney, rising to 7 feet high. Usually 38/6. Clearing at **26/-**

LAMP FITTINGS.

Gaseliers, Hall Lanterns, Brackets, and Accessories all greatly reduced to ensure a clearance.



Polished Brass Standard Lamp, with Duplex Extinguisher Burner and Chimney, rising to 7 ft. Usually 49/6. Clearing at **38/6**

ELECTRIC FITTINGS.

A large number of Bronzed Figures, Electroliers, Brackets, Hall Lanterns, Table Standards, Ceiling Lights and Accessories.

All special bargains that cannot be repeated.

FANCY BRASS GOODS.

Clocks, Candlesticks, Candelabras, Inkstands, Letter, Music, and Paper Racks, Gongs on Stands and Brackets, Bells, Campanels, Musical Tubes, Cow Bells, Cake Stands, Kettles on Stands (tall and low), Jardinieres, Flower Bowls, etc. All greatly reduced to ensure a clearance.



Polished Brass Column Lamp, with Duplex Extinguisher Burner and Chimney, 23½ inches high to top of Burner.

Usually 16/6

Clearing at **10/6**

LOG BOXES AND WROUGHT IRON BASKETS.

Many designs in Old Copper, Brass and Armour Bright Iron **Much reduced.**

A couple of Wrought Iron Log Baskets, **special value.** Size over all 42 in. long, 16 in. wide, 20 in. high. Usually £7 15s. Clearing at **£4** each.



Hard Wood Coal Boxes, stained Walnut, Oak, or Mahogany Colour, with Brass Mounts and Black Lining and Scoop.

Usually 12/6. Clearing at **8/6**



Repousse Dull Copper Box, with Bright Iron Hinges and Mounts, size 22 ins. long, 15½ ins. high, 15 ins. deep.

Usually 48/6. Clearing at **32/-**

COAL CABINETS, BOXES AND VASES.

Japanned Art Colour Vases. Usually 5/6. Clearing at **4/-**

Japanned Black Coal Boxes, with Brass Mounts, Black Lining and Hand Scoop. Usually 7/9. Clearing at **5/-** All Brass or Copper Coal Vases. Usually 17/6. Clearing at **11/6**

A manufacturer's stock of superior Coal Cabinets and Boxes. Inlaid Mahogany, Carved Panel Fronts, in various Woods with Antique Copper Brass and Armour Bright Iron Mounts. All this Season's Designs, and quite new, at less than half the usual prices. **Must be cleared.**

KERBS AND FENDERS

All greatly reduced.

All Black Kerbs, in sizes every 3 in., from 3 ft. to 4 ft. 6 in. x 12 in., both inside sizes. Usually 9/6. Clearing at **5/6**

All Black Kerbs, 3 in. section, good heavy Kerb, in sizes as above. Usually 10/6. Clearing at **8/6**

Black and Copper, or Brass Kerbs, in sizes as above. Usually 12/6. Clearing at **7/9**

Black, with Brass Rail and Ball supports, sizes as above. Usually 14/6. Clearing at **10/-**



Oxydized Copper or Brass "Repousse" Coal Vases. Usually 22/6. Clearing at **17/6**

All Brass Kerbs, with Ball supports, in sizes as above. Usually 18/6. Clearing at **13/-**

A large stock of superior Kerbs, in Polished Brass, Brass and Copper, Bright Iron, Oxydized Copper or Brass and Oxydized Silver. All greatly **reduced to clear.**

FIRE IRON RESTS, in all Metals, greatly reduced.

All Black Rests. Usually 5/6. Clearing at **3/9**

Black and Brass Rests. Usually 6/6. Clearing at **4/9**

All Polished Brass. Usually 7/6. Clearing at **5/9**

A large selection of superior Rests, in various Metals, **all greatly reduced.**

FIRE IRONS AND BRASSES.

All Black Sets, from **3/6** Black and Brass Sets, **3/9**

All Brass Sets, from **5/6**

A great variety of best quality Brasses, Fire Irons in various Metals, and Sets of Implements on Stands, at equally **reduced prices.**

FIRE GUARDS AND SCREENS.

A large stock in Polished Brass, Brass and Copper, Brass and Cathedral Glass, Wrought-Iron and Copper, Oxydized Brass, Copper or Silver. All greatly reduced to ensure a clearance.

GRATES, MANTEL REGISTERS,

Dog Grates, Tile Cheeks and Hearths greatly **reduced to clear.**

CUTLERY.

27 doz. Table Knives, Xylonite Handles. Usually 13/6. Clearing at **9/6**

27 doz. Cheese Knives, Xylonite Handles. Usually 12/- Clearing at **8/6**

A number of odd pairs of superior quality Meat and Game Carvers to be sold as great bargains.

High-class Table Glass, &c.

at Clearance
Reductions.

English Cut Crystal.

68 pieces, 56/9



60 TABLE GLASS SERVICES FOR 8 PERSONS. as above illustration, most effective design in English Crystal Glass, cut and polished, consisting of **eight** each Ports, Sherries, Clarets, Champagnes, Tumblers, Liqueurs, Finger Basins, Custard Glasses, one Water Bottle and Glass, and two Decanters, **68 pieces** in each Service, clearing at **56/9**. **Exceptional Value.** The pieces of these Services can be had separately if desired.

TABLE GLASS SERVICES. About **140** very fine Services for 6, 12, and 18 persons, **Greatly Reduced.** Many of these are marked down to below cost of production to enable us to clear for **Stock-taking.** We invite intending Buyers to inspect them. They will be found to be **Rare Bargains.**

TABLE GLASS. Large number of most useful Services, various patterns for 6, 8, 12, and 18 persons, at **Specially Reduced Prices.**

21/- Table Glass Services for 6 Persons. Good Crystal Glass, consisting of **46 Pieces, 21/-**; for 12 persons, **90 pieces, 38/6.** **Unique Value.**

Detailed lists sent on application.

A small extra charge is made for Packing Materials for Country.

GLASS. **1,200 Sample Pieces at Half Cost Price,** consisting of Cut Sweet Dishes, Liqueur Bottles, Water Jugs, Celery Vases, Decanters, Sugar Basins, Cut Cream Jugs, Pickle Bottles, Spirit Bottles, Water Bottles, &c., from **1/-** to **3/6** each.

TUMBLERS AND WINE GLASSES GREATLY REDUCED.

Port or Sherry Glasses in great variety, from **3/6** dozen.

Claret or Champagne, from **3/9** dozen. Tumblers, from **2/9** dozen.

OLD ENGLISH DESIGNS. Great Variety in fine-cut Tumblers, Glass Dishes, Richly Cut Bowls, Decanters, Claret Jugs, Water Sets, Biscuit Boxes, Fine Cut Table Decorations, &c., most suitable for Presents, at **Specially Reduced Prices.**

130 Dozen Soda Water Tumblers, various—some are slightly paper-stained, at **Clearance Reductions,** from **2/6** per half-dozen.

1,700 Various Flower Vases for Table Decorations, from **2/9** per half-dozen.

7/9 JOB LOTS. A number of Job Lots of Table Glass, consisting of **8** each Port, Sherry, Claret, and **12** Tumblers, **36 pieces** in all, **7/9** per lot.

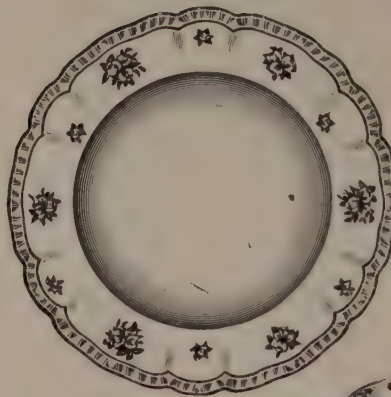


ORDERS BY POST.

In view of the fact that many of these are being Cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible to send Sale Goods on approval, but all Orders shall receive special attention, and best selections and values shall be sent.

High-class Dinner Sets, &c.

At Clearance Reductions.



58 pieces, 39/6
83 " 72/-
104 " 90/-



120 DINNER SETS. As above illustration. Reproduced from an old design. Tastefully decorated with groups of pink roses on white ground, and traced gold borders. Clearing in sets of 58 pieces, **39/6**; 83 pieces, **72/-**; 104 pieces, **90/-**. Details of pieces in each set will be sent on application. **Unique Values.**

DINNER SETS. The enormous stock of Dinner Sets which will be cleared comprises sets for 6, 8, 12, and 18 persons. They are productions of the best manufacturers, in great variety of shapes and decorations, and are **Exceptional Values.**

DINNER SETS. 200 most useful Short Dinner Sets, in various patterns and shapes, 52 pieces, from **18/9**; 70 pieces, from **29/6**. **Bargains that cannot be repeated.**

DESSERT SETS. About 170 Dessert Sets for 12 and 18 persons, a variety of shapes and choice decorations. Many clever reproductions of best old patterns. Clearing at following **Great Reductions** :—

Usual Prices—

32/6 38/6 48/6 59/6 84/- 99/6 £6/6/- £11/11/- £16/2/6

Clearing at—

24/6 29/6 36/6 45/9 52/6 77/6 95/6 £8/19/- £10/19/6

COFFEE CUPS AND SAUCERS. About 130 dozen After Dinner Coffee Cups and Saucers, finest China, in great variety of shapes and best decorations. **Most suitable for Presents. At Greatly Reduced Prices.**

DESSERT PLATES. Very fine collection of Choice China Dessert Plates will be cleared in lots of 6 and 12. **Special Bargains.**

Job Lots. A number of most useful Job Lots in Dinner Sets, &c., at **Clearance Reductions.**



ORDERS BY POST.

In view of the fact that many of these are being Cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible to send Sale Goods on approval, but all Orders shall receive special attention, and best selections and values shall be sent.

HAMPTON & SONS LTD

Pall Mall East London SW

High-class Breakfast and Tea Sets, &c. at Clearance Reductions.

For 6 Persons.

29 pieces

19/6

For 12 persons.

51 pieces

42/-



40 Breakfast Sets, as above illustration, **Staffordshire China**, with rich dark blue and gold borders. **Sets**, for 6 persons, 29 pieces, **19/6**; for 12 persons, 51 pieces, **42/-**. Tea Sets to match, for 12 persons, 40 pieces, **19/6**

BREAKFAST SETS. Upwards of 250 Breakfast Sets for 6 and 12 persons, fine china, in great variety of shapes and decorations, by the best manufacturers, at **Special Reduced Prices** to clear for stock-taking.

SETS FOR 6 PERSONS—

Usual Prices 25/6 30/- 39/6 43/- 55/6 70/- £6/10/-
Clearing at **18/9 22/6 28/9 32/6 42/6 54/6 £5/5/-**

SETS FOR 12 PERSONS—

Usual Prices 57/- 66/9 75/- 90/- £6/10/- £6/2/6 £8/18/-
Clearing at **39/6 43/6 57/6 73/9 97/- 89/6 £6/19/6**

JOB LINE. 40 China Breakfast Sets, for 6 persons, 29 pieces, **10/9 Half-price.**

TEA SETS. Large stock of Tea Sets, for 12 persons, which must be cleared. Many of these are quite special goods and are greatly reduced.

Usual Prices 24/6 32/- 37/6 54/- 59/- 92/- £5/12/- £7/10/-
Clearing at **17/6 22/6 28/6 39/6 45/6 63/- 83/- £5/5/-**

TEA SETS. About 150 most useful Tea Sets, for 12 persons, good china patterns, from **12/9 to 21/-**

TEA CUPS AND SAUCERS. About 100 dozen Tea Cups and Saucers in great variety of shapes and decorations will be cleared at **Specially Reduced Prices.**

ORNAMENTAL CHINA. A number of finest White China Candelabras, Fern and Flower Holders, for table decorations, will be cleared at **Half-price.**

ORDERS BY POST.

In view of the fact that many of these are being Cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible to send Sale Goods on approval, but all Orders shall receive special attention, and best selections and values shall be sent.

HAMPTON & SONS LTD

High-Class Toilet and Trinket Sets, &c. at Clearance Prices.

5 Pieces,

7/6



400 TOILET SETS, by "Minton," as above illustration. Most artistic in design. Colourings—dark blue and bright green on cream grounds. Clearing in single sets, 5 pieces, **7/6**. Double sets, 11 pieces, **16/9**. **Wonderful Value.**

TOILET SETS. Upwards of 1,500 Toilet Sets, single and double, must be cleared for stock-taking. These sets vary in shape and decoration, and will be found most suitable for all styles of furnishing, and are greatly reduced to ensure speedy clearance.

Usual Price

8/3 12/9 13/9 21/- 25/6 32/6 45/- 66/- 79/-
Clearing at
6/6 9/11 10/9 14/6 18/- 24/9 33/9 44/6 59/6

TOILET SETS. About 160 Sample Sets in variety of shapes and decorations will be cleared at **Half-Price.**

JOB SETS and Odd Ewers and Basins, &c., at CLEARANCE PRICES.

TABLE TRINKET SETS. Large collection of Fine China and Cut Glass Trinket Sets at **Greatly Reduced Prices.**

Usual price 9/11 12/6 17/6 28/9 32/- 42/- 53/- 57/-
Clearing at **7/6 9/6 12/9 19/6 25/6 29/6 39/6 42/-**

Ornamental China, &c. Very fine collection of Royal Worcester, Coalport, Doulton, Crown Derby, &c., consisting of Vases, Figures, Bowls, Fern Pots, Fruit Dishes, Plates, &c. **Reduced** from 20 to 40 per cent. Most suitable for Presents.

MORNING SETS, &c. A number of Morning Sets, Coffee Sets, Afternoon Tea Sets, Soup Sets, Flower Pots, Umbrella Stands, Pots and Pedestals. Most suitable goods for presents, at special **Reduced Prices.**

WATER BOTTLES, WATER SETS, GLASS JUGS,
at Clearance Prices.

ORDERS BY POST.

In view of the fact that many of these are being Cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible to send Sale Goods on approval, but all Orders shall receive special attention, and best selections and values shall be sent.

Pall Mall East London S.W.

Fine Arts.

HAMPTON & SONS will during the Sale offer at greatly reduced prices a large proportion of their valuable stock of Pictures (framed and un-framed), comprising Oil Paintings, Water-Colour Drawings, Engravings (old and modern), Etchings, &c., affording an opportunity to secure good works at exceptional prices

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T. S. Wainwright, Old Williams, S. Lewin, Harrington Bird, W. Shayer, and many others.

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FAC-SIMILES.

HAMPTON & SONS are offering their present stock of these beautiful productions at very low prices, to make room for new publications.

The extensive stock of Proof Engravings, Etchings and Photogravures, embracing all the popular and recent publications, will be found at Messrs. HAMPTONS, amongst which many premium proofs will be offered at exceptional prices during the Sale.

The framing of all goods during the Sale will be a special feature, combining quality and design with small cost. A selection of sporting subjects in colour after Alken, Pollard, Herring, Turner, and others, at greatly reduced prices.

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During January only, HAMPTONS will sell at reductions regardless of cost a number of Pictures returned in settlement of an account.

They are very handsomely framed, and afford a rarely to be met with opportunity to secure, at comparatively nominal prices, some pictures eminently suitable for Hotels, Boarding Establishments, &c.

One of these Pictures is in a very massive and handsome carved frame, suitable for a large room or staircase., size 8 ft. by 6 ft. 6 in.

HAMPTON & SONS LTD

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PIANOS

by some of the best makers



HAMPTONS' SHORT "BABY" GRAND PIANO.

Length only 5 ft. 4 in. Width 4 ft. 10 in.

Fully Overstrung. Raised Cupola. Best Ivory Key 7½ Octaves. Iron Frame. In Rosewood Case.

The Piano illustrated above has been specially constructed with a view to meeting a continued demand for a Horizontal Grand Piano for flats and other residence where space is a consideration, and has been one of HAMPTONS' most successful models of a "BABY" GRAND.

List Price - - - - - £105
Special Sale Price - - - - - £57 15s.

During the Sale all Pianos will be cleared at great reductions.

The following are examples of exceptional bargains:—

Maker.	List Price.	SALE PRICE
ASCHERBERG ...	£63	... £34
LIPP ...	£68 5s.	... £38
HAMPTON ...	£35 14s.	... £23
HAMPTON ...	£33 12s.	... £22
RACHALS ...	£63 5s.	... £45

In Rosewood Cases.

"Auto" Piano Player ... £84 List Price, £126.

"Triumph" Piano Players, from £37 16s.

Mignon "Cecilians," from £37 16s.

HAMPTON & SONS have about a dozen short "Baby" Grand Pianos in warehouse by such well-known makers as BECHSTEIN, BLUTHNER, COLLARD, FEURICH, GAVEAU, STEINWAY, &c., which they can offer from £40 upwards.

These Pianos have been so little used that they are almost equal to new.

A Very Handsome

ORCHESTRION,

Built in a Massive Oak Case in the Gothic style, will be included in this SALE,

and can be heard at HAMPTONS' SHOWROOMS

Original cost, £420; to be sold for £240.

Electric Pianos from £68 5s.

Pall Mall East London SW

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IMPORTANT NOTICE.

THE Editor of "The Connoisseur," being in constant receipt of enquiries from British and American readers on questions relating to genealogy and heraldry, and being frequently asked to advise as to where and how authentic information on these questions may be obtained, arranged some months ago to devote a department of the Magazine thereto, and secured the services of Mr. A. Meredyth Burke, who is responsible for its conduct.

The response elicited has more than justified the new departure, and the heraldic department has established itself as one of the most highly appreciated features of the Magazine.

Having obtained Mr. Burke's expert assistance, "The Connoisseur" is able to trace pedigrees, identify and verify the accuracy of armorial bearings, and give advice on analogous points. With his unique facilities for heraldic and genealogical research, and his special knowledge of the resources of reliable information, and ready access to public, private and local records, Mr. Burke possesses unusual qualifications for this important branch of the work of our Magazine.

In addition to replies to specific enquiries, articles on heraldry and genealogy from the pen of Mr. Burke appear from time to time.

Replies dealing with matters of a private nature, or in cases where it is so desired, are sent through the post, subjects of general interest only being dealt with in the columns of the Magazine.

All communications intended for this department should be addressed to

The Manager, Heraldic Department,

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